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DIRECTED BY K. ASIF

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SHOBHANA SAMARTH, VASANT THENGDI,
KANAIYALAL, NAYAMPALLY

Direction : **RAJA NENE**

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Starring :

NURJEHAN, DURGA KHOTE,
NARGIS

Direction : **K. AMARNATH**

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HIND PICTURES':
"LAILA MAJNU"
SWARNALATA, NAZIR,
M. ESMAIL

Direction : **NAYYAR & NAZIR**

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D. R. D. PRODUCTIONS'
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S. M. YUSUF

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MAHESHWARI PICTURES'
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NAJAM, PRAN

Direction :
SHANKAR MEHTA

★

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"NEK PARVIN", RAGINI, ULLHAS,
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Direction :
S. M. YUSUF

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Vol. XI. NOVEMBER 1945 No. 11.

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World Beater

In "Kismet", a picture of the Bombay Talkies Ltd., India has produced a world-beater. We never liked the theme of this picture which glorified a criminal. The extreme popularity of this picture only helps to prove our point that motion picture producers must use the movie medium with scrupulous care and with the full consciousness of their responsibility towards society. The more popular a picture the more dangerous become its contents. "Kismet" had a criminal as its hero and this hero is glorified from the beginning to the end. Glorification of a criminal is encouragement of crime and in this respect "Kismet" remains an anti-social product—more so because of its unparalleled success all over the country.

Its objectionable theme apart, as a commercial product, "Kismet" has proved a world-beater—establishing a world record for the longest run for any picture, Indian or foreign, in any part of the world.

On the 24th September 1943, "Kismet" was released at the Roxy Cinema in Calcutta. It is still running there in the 111th week and is likely to run at least for another 30 weeks. During the 106 weeks of its non-stop run at the same theatre, the picture has pulled in a gross collection of Rs. 11,94,447-5-0. The net collections have been Rs. 9,70,481|-. For statisticians, we give below the figures from week to week.

Week	Gross collection Rs. As. Ps.	Net collection Rs. As. Ps.
1	20506 10 0	16677 2 0
2	21009 11 0	17093 14 0
3	21158 10 0	17216 2 0
4	20035 3 0	16300 5 0
5	19259 3 0	15670 15 0
6	18759 1 0	15263 15 0

Rai Bahadur Chuni Lall, the then Gen. Manager of the Bombay Talkies. But for him "Kismet" would have told another story at the box-offices. He is the President of the Producers' Association

Mr. Gyan Mukherjee, otherwise a professor of science, but in motion pictures a director. He wrote and directed "Kismet." He is the "thinking" machine of the other Mukherjee.

Mr. Sasadhar Mukherjee—the brain behind the unique picture. S. Mukherjee is really the father of "Kismet" being its producer from the conception to the conclusion.

SAHU

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in

VEER KUNAL

Starring

KISHORE SAHU-DURGA KHOTE
MUBARAK – NILA NAGINI
MAYA BANERJI-SHOBHANA SAMARTH

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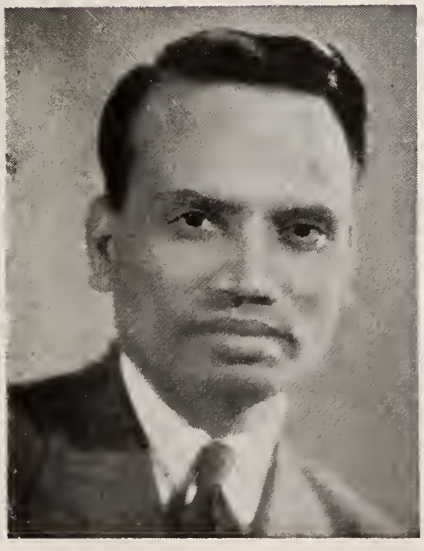
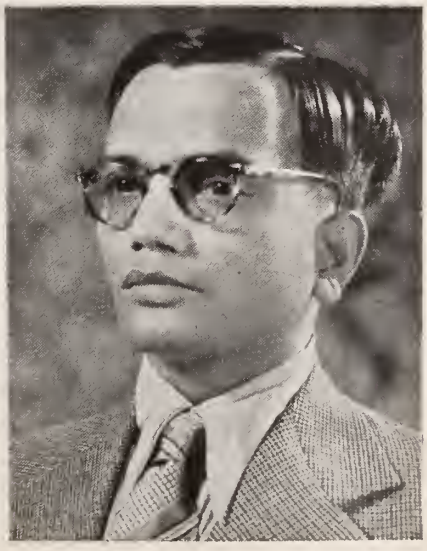
7	16889 4 0	13748 1 0	
8	16338 15 0	13303 10 0	
9	14723 1 0	11900 9 0	
10	14096 11 0	11960 13 0	
11	14038 6 0	11421 9 0	
12	14410 8 0	11726 13 0	
13	14126 0 0	11493 8 0	
14	13905 12 0	11313 0 0	
15	13978 9 0	11374 3 0	
16	14811 8 0	12054 15 0	
17	12134 6 0	9867 0 0	
18	11503 3 0	9353 3 0	
19	10688 6 0	8688 12 0	
20	11464 9 0	9318 9 0	
21	11042 3 0	8977 2 0	
22	10826 12 0	8039 11 0	
23	10073 14 0	8189 11 0	
24	11985 15 0	9747 12 0	
25	11484 14 0	9338 2 0	
26	11476 13 0	9330 12 0	
27	11129 4 0	9045 9 0	
28	12127 15 0	9867 0 0	
29	12741 1 0	10361 10 0	
30	11221 15 0	9121 13 0	
31	10479 8 0	8516 11 0	
32	8807 10 0	7156 12 0	
33	9091 9 0	7387 3 0	
34	8450 9 0	6865 8 0	
35	8246 12 0	6699 10 0	
36	9227 13 0	7496 14 0	
37	9975 12 0	8104 14 0	
38	10817 13 0	8793 3 0	
39	8605 2 0	8083 10 0	
40	10103 8 0	7118 5 0	
41	11340 4 0	9220 6 0	
42	11228 3 0	9118 13 0	
43	10840 14 0	8815 15 0	
44	10803 1 0	8780 15 0	
45	9909 4 0	8053 2 0	
46	11018 4 0	8957 9 0	
47	11981 7 0	9730 1 0	
48	9497 1 0	7718 2 0	
49	8790 12 0	7141 3 0	
50	9960 7 0	8092 9 0	
51	9406 11 0	7090 13 0	
52	10707 5 0	8705 12 0	
53	14155 13 0	11521 12 0	
54	10776 5 0	8759 15 0	
55	10803 7 0	8779 5 0	
56	10637 13 0	8647 8 0	
57	9955 10 0	8088 12 0	
58	8823 2 0	7169 4 0	
59	10257 0 0	8334 2 0	
60	9773 4 0	7940 8 0	
61	9087 3 0	7380 9 0	
62	11126 15 0	9046 6 0	
63	9314 4 0	7564 4 0	
64	10007 6 0	8132 4 0	
65	10454 1 0	8468 11 0	
66	12653 7 0	10307 7 0	
67	10463 5 0	8514 1 0	
68	9064 0 0	7362 2 0	
69	9901 2 0	8045 15 0	
70	9721 11 0	7896 13 0	
71	9643 2 0	7922 12 0	
72	10199 11 0	8286 13 0	
73	11019 0 0	8952 11 0	
74	9233 4 0	7500 11 0	
75	11248 1 0	9145 6 0	
76	9548 7 0	7757 5 0	
77	10518 4 0	8545 15 0	
78	9921 15 0	8060 2 0	

THE THREE "CHANDS" OF INDIAN FILMS





Kapurchand, Kevalchand and Zaverchand—the three musketeers of film finance. These brothers get dreams when a picture is going to be a box-office hit and you find them standing in a queue till they get it for exploitation. They purchased "Kismet" for Bengal and the picture broke world records on silver wheels.

P. D. C. PICTURES

announce.

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Produced & Directed by:

PROTIMA DASGUPTA.

Our Next

KANEEZ
PATANG

79	9985	15	0	8112	11	0
80	9860	15	0	8012	2	0
81	8757	9	0	7114	13	0
82	10292	15	0	8363	2	0
83	9134	12	0	7419	5	0
84	9215	8	0	7485	13	0
85	12045	11	0	9795	15	0
86	9933	4	0	8074	13	0
87	8551	2	0	6947	4	0
88	8134	12	0	6608	8	0
89	9491	7	0	7709	7	0
90	10993	10	0	8933	8	0
91	10199	8	0	8287	12	0
92	9498	11	0	7717	11	0
93	11301	3	0	9186	1	0
94	12435	7	0	10108	9	0
95	10328	3	0	8393	6	0
96	9387	7	0	7788	10	0
97	10409	8	0	8458	5	0
98	12201	2	0	9921	2	0
99	11401	9	0	9264	4	0
100	11679	8	0	9496	5	0
101	10172	9	0	8264	7	0
102	8050	15	0	6538	14	0
103	10490	10	0	8527	14	0
104	9315	15	0	7569	11	0
105	6690	15	0	5430	7	0
106	8281	8	0	6719	2	0
	1194447	5	0	970481	0	0

At a single cinema and in a single town the picture has paid so far Rs. 2,23,966-5-3 as Entertainment Tax alone. Who can say that the Indian film industry is not a profitable item to the Government ?

The picture ran 51 weeks non-stop at the. Roxy Cinema in Bombay from the 9th January 1943 and collected Rs. 7,98,814-4-0 gross and Rs. 7,01776-12-0 net paying another Rs. 97037-8-0 as Entertainment Tax. Study the weekly takings below to realize how a popular picture draws at the box offices:

Week	Gross collection Rs. As. Ps.	Net collection Rs. As. Ps.
1	22452 10 0	19590 4 0
2	22538 7 0	19646 12 0
3	22581 13 0	19680 12 0
4	22486 12 0	19602 0 0
5	22397 10 0	19525 0 0
6	22694 6 0	19787 12 0
7	22368 0 0	19501 8 0
8	22772 5 0	19875 0 0
9	22285 12 0	19455 0 0
10	20766 11 0	18148 4 0
11	21148 15 0	18482 12 0
12	19764 12 0	17280 8 0
13	20181 7 0	17634 4 0
14	20245 8 0	17690 12 0
15	20673 5 0	18072 0 0
16	20299 12 0	17741 8 0
17	20421 13 0	17843 0 0
18	20571 10 0	17967 12 0
19	20518 8 0	17944 0 0
20	19370 4 0	16948 12 0
21	19180 13 0	16769 12 0
22	19563 2 0	17108 4 0
23	17977 7 0	15782 4 0
24	17311 1 0	15210 12 0
25	18639 1 0	16327 12 0
26	16571 9 0	14593 12 0
27	16686 11 0	14661 12 0
28	13790 4 0	12166 8 0
29	13702 0 0	12142 8 0
30	14176 8 0	12538 0 0
31	14016 0 0	12405 8 0

Mr. Chhotubhai Desai, Kapurchand's Bengal ambassador, who piloted "Kismet" to a world record. He is known as a tiny dictator.

Mr. S. M. Bagde, the pioneering Maharashtrian who first introduced Hindustani pictures in Bengal, was in charge of "Kismet" publicity.

Mr. Anil Biswas, a leading musician, whose lilting tunes contributed largely to the unique success of "Kismet".

DRD PRODUCTIONS Ltd
present
NEK PERVIN
Directed by
S.M. YUSUF
Music
FIROZE NIZAMI B.A.
Photography
AHMADULLAH
Sound
KAUSHIK
Production Controlled by
H.E. TREASURYWALA
Art Direction
MAJID
Screenplay Dialogues and Songs
WAHED QUREISHI
Produced by
D.R.D. WADIA
RAGINI
ULLHAS
YAQOOB
SYED AHMAD
W. M. KHAN
ISMAIL
YASHODHARA KATJU
MASOOD

32	9434	1	0	8361	12	0
33	13017	1	0	11532	0	0
34	11321	8	0	10054	8	0
35	12483	14	0	11082	4	0
36	10832	9	0	9644	12	0
37	9635	10	0	8582	12	0
38	10823	3	0	9602	0	0
39	10533	9	0	9354	4	0
40	9472	10	0	8439	0	0
41	8426	5	0	7517	4	0
42	9199	1	0	8196	0	0
43	10035	12	0	8929	4	0
44	8565	10	0	7640	8	0
45	7699	12	0	6869	0	0
46	7700	9	0	6871	12	0
47	7672	7	0	6840	8	0
48	8600	14	0	7662	0	0
49	6606	5	0	5925	0	0
50	8205	5	0	7318	12	0
51	10393	7	0	9229	4	0
	798814	4	0	701776	12	0

Here is a town-analysis showing how "Kismet" ran at other places:

Town	Run	No. of weeks
Bombay	1st run	51
	2nd run	23
	3rd run	25
Ahmedabad	1st „	26
Baroda	„ „	37
Nasik	„ „	34
Surat	„ „	40
Sholapur	„ „	25
Allahabad	„ „	25
Benares	„ „	25
Delhi	„ „	53
Karachi	„ „	50
Lahore	„ „	40
Peshawar	„ „	25
Hyderabad (Sind)	„ „	25
Hyderabad (Deccan)	„ „	31
Madras	„ „	25
Calcutta	„ „	111 (still running)
Lucknow	„ „	25
Cawnpore	„ „	26

Ratanbai has a nice companion in Naseem in "Dharma" the new picture of Star Productions.

No other picture in the world, whether produced in Hollywood, Great Britain, Japan, Germany or, for that matter, anywhere else, has yet been able to achieve the stupendous record which "Kismet" has now established. As "Kismet" is still running like wild fire all over the country we doubt whether any picture in future, Indian or foreign will ever compete with the ultimate record this picture will establish.

We extend our congratulations to its producer Sashadhar Mukherji and to Rai Bahadur Chuni Lall without whom the picture would not have gone through its numerous initial difficulties.

We are proud of "Kismet's" commercial success though its theme has left a bad taste in our mouth.

Filming the Congress

Elsewhere in this issue we have published the entire correspondence of the principal parties concerned with the filming of the All-India Congress Committee session recently held in Bombay.

After scrutinising the correspondence carefully, it becomes apparent that the Bombay Provincial Congress Committee hasn't yet adopted any precise procedure for granting permits to film Congress functions.

As the Indian National Congress is our country's only democratic party fighting for the nation's freedom, it will be only proper if its several functions are allowed to be filmed by one and all subject to the usual rules of discipline and decorum.

In a democratic institution like the Congress, there should not be even a smell of any monopoly. It is true that Mr. Nanak Motwane has been a good friend of the Congress all along but is it wise to permit this relationship to become a subject of a public scandal?

We are inclined to support Mr. Ambalal Patel in his complaint about the filming of the A.-I.C.C. session, though we think that he has betrayed rather a bad taste in referring to the unfortunate failure of the loud-speakers supplied by Mr. Motwane and in a manner not quite graceful for a gentleman of Ambalal's business status.

The Indian National Congress is essentially a people's organization and lives by the people's support. It has no money of its own to waste on privileged people.

We accept, therefore, Secretary Patil's explanation that the allegation about transport charges is absolutely unfounded and mischievous.

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SUSHILA RANI—

She will be seen once again in "Gvalan", a social story produced and directed by Mr. Baburao Patel for Amar Pictures of Bombay.

1944
ACADEMY AWARDS
FOR THESE THREE
OUTSTANDING PICTURES OF 1944 ALL
RECORDED ON WESTERN ELECTRIC
'GOING MY WAY' Paramount 7 AWARDS
WILSON' 20th Century Fox 7 AWARDS
'GASLIGHT' Metro Goldwyn Mayer 3 AWARDS
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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

INSURING OUR NIGHTINGALES!

Hollywood is a strange place because strange things happen there. Marriages and divorces are so common among film people that no one notices them nowadays. People observe the week's chaperon with the glamour girl and from her behaviour ascertain whether he is a would-be or a had-been. No one worries about these common events these days in Hollywood.

The latest is about Miss Rise Stevens, the singing star of Bing Crosby's, "Going My Way". Miss Stevens also sings at the Metropolitan Opera of New York and her singing voice is loved by millions in the States. The girl has now insured her singing voice with Lloyds, London, for £2,50,000 (nearly Rs. 33,33,300). If she becomes hoarse temporarily Lloyds will pay her £750 (Rs. 10,000|-) a week, and if she is unable to sing for a year the policy will be paid in full.

That is some value for a singing voice. It is high time we in India begin aping Hollywood in this new publicity stunt just as some of our volatile stars recently courted some cheap publicity by rushing to the divorce courts. What about insuring Miss Amir Karnatki's voice ? Though it is not much of a voice, we cannot afford to let Amir's wholesale "ghost" voice go hoarse. If we did that it would take the "nightingale" out of scores of our leading stars. Mumtaz Shanti and many others would no longer be singing stars but just crowing crooners. Yes, Amir's voice has more insurance value than that of Miss Stevens. Amir sings at least for twenty pairs of lips every month and her insurance must reach astronomical proportions even though people are fed up with all that music.

HOLLYWOOD'S HEADACHE !

Hollywood capitalists are learning a lesson of their life these days. And the man who is teaching them is Herbert Sorrell—nothing to do with "Sorrell And His Son". Herbert, an ex-painter, is the leader of the studio workers who are on strike for the last six months because they want better payments from the studio owners who have made huge war profits and refuse to share them with the workers.

New production in all major studios is held up and already Herbert Sorrell has cost the producers more than £10,000,000. The strike began in March and within a few hours over 15,000 workers struck in sympathy and paralysed an industry worth £500,000,000.

The capitalists have been able to woo back to work some of the sympathisers but Sorrell and his handful of essential workers are still out with the result that several pictures which should have been on the screen months before are still being shot with the help of old sets and patched-up backgrounds.

If the all-powerful Hollywood tin-gods can be taught a lesson, is it difficult to bring round some of our studio bosses who virtually live on the blood of our workers ?

The working conditions obtained in our film studios are far from being congenial.

Lighting assistants, coolies, carpenters and strangely enough even the educated technicians are always made to work overtime without being paid a pice as compensation. All these people work because their jobs are constantly threatened. Their routine wages is another pitiful story but to deprive these hard-working people of their overtime money is nothing less than heartless capitalism.

Can't all these people, slaves though they have been since their birth, unite at least once in their life-time and teach our profit-mad producers a lesson which they richly deserve?

It is high time that we should have a union of our studio workers organised on Trade Union lines. Unless our labour is organised on modern lines we are not likely to have happy people. All we shall have will be over-fed

Now look at that man! Can you imagine any one leaving Protima and Para in the lurch like that? What are these sweet ones to do if people run away like that? Come don't let these girls worry longer.

There is sadness in Rehana's world: She is in no position any longer to do the work she set herself in life. The prince's pleading seems to be in vain. "But can't you see," he says pathetically, "Our riches can still be utilized for the masses."

REHANA

G. A. Thakur's Costume Melodrama

Starring :

MANORAMA, SALIM RAZA, RAMESH,
PRAN, D. D. Asha, Begum Parveen, Leela,
Farida, Miss ROOFI and MAJNU

Directed by :	*Music :*	*Produced by :*
HARBANS	**LAL MOHD.**	**G. A. THAKUR**

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In "Pehli Nazar" Bibbo gives you the fireworks with those well-shaped eyes of hers. Look out! When Bibbo is in that mood, there is danger ahead.

capitalists. And we have had them as long as we care to remember without any improvement in our film. industry.

TELL US ANOTHER, HIRLEKAR !

Mr. K. S. Hirlekar, one of the five 'experts' who went flying to Hollywood, has been talking some rank nonsense in Hollywood. Here is something from his latest talk, "Now that the war is ended, we might produce pictures for exclusive distribution in America to acquaint the American people with the Indian way of life."

What a pious platitude and what a thundering lie! Years ago, Jamshed Wadia sent to America "The Court Dancer", an all-singing, all-dancing talkie with English dialogue. Not one American has yet paid to see that picture, not even to acquaint himself with the Indian way of life.

The Indian film industry has not yet produced a single good picture for its own country during the last 30 years and here is "expert" Hirlekar bluffing the Americans making the cultural angle an excuse. And how many Americans are anxious to know the "Indian way of life"? For that matter exactly how many Americans know the exact spot on the world map where India is ?

At his age Hirlekar should be more realistic and practical. Whom is he bluffing: the Americans, the Indians or himself ? People who assume the responsibility of representing a nation should learn to talk in a responsible manner. To dole out any spring-time bluff in the name of the Indian film industry is not the correct industrial representation by a so-called "delegate."

The cheap publicity which Hirlekar is gathering by such stupid bluffs can hardly be beneficial to the future stability and status of our film industry. The least that the Producers' Association can do is to contradict the silly utterances of Hirlekar as the "delegate" of the Indian film industry. Hirlekar seems to be fast learning the "Yankee way of life." But the Yankees have Hollywood to boast of while we have a few tin sheds as studios. Why not be truthful and humble once in a while ?

THE AMERICAN WAY OF BUSINESS

While "Expert" Hirlekar talks of "producing pictures for exclusive distribution in America" (a thundering bluff in itself), American film people are showing some strange sportsmanship towards their British competitors.

News has reached India that parts of "Henry V", a British picture, have been ordered to be cut and reshot by the Hayes office because Americans have recently acquired rather delicate ears and can't bear to hear Shakespearean slang like "bastard" and "damn". American censors consider this to be coarse language for the present day Americans, while their own "bullshit" and "boloney" are expected to be taken as gems of the English language.

It is difficult to believe that the Americans have suddenly become so touchy and decorous remembering that they have usually been known to be quite unconventional and honest people in their approach to life. There is more in this ban than meets the eye.

The American film people seem to be scared of British competition in the post-war years because the Yanks have heard, not with a little heartburn, of the commercial success of "Henry V" produced by Laurence Olivier.

It seems to us that this frivolous ban is nothing but a dirty trick to delay the Broadway release of "Henry V" and incidentally to frighten away other British producers

Don't be scared ! Ragini always looks that. She aims well in "Nek Parvin", a picture of D. R. D. Productions.

DUGAL PICTURES

Presents

"NAJMA" and "HARISH"

IN

"H A Q D A R"

Great Muslim Social Subject

With Galaxy of Stars:

H. PRAKASH

ANITA SHARMA

AMIRBAI KARNATAKI

SAYANI, KALYANI,

MAQBULHUSAIN

P. D. LAL and AZAD.

RAZIA BANO.

Story:
RAZIA BANO.

Dialogues and Songs:
C. M. HUNAR.

Music:
M. SHAFI.

Direction: **RAFIQ RAZVI.**

North and Sind with:
Surjit Film Distributors,
Rawalpindi.

Bengal with: Central Film Circuit.
Contact: Dugal Pictures, Tinwala Bldg.
Tribhuvan Road, Bombay.

and as far as possible keep the British productions off the U. S. market.

Imagine the Yankees objecting to the Shakespearean language! Had Shakespeare been born in Texas, "damns" and "bastards" would have punctuated the American language without the world having a right to blush about them.

When their British kith and kin get such a shabby deal from the Yankees, "expert" Hirlekar is bluffing us that "Indians might produce pictures for exclusive distribution in America". Let the democratic Yankees once permit our "Court Dancer" to do a few numbers on Broadway instead of lying in tins for years.

Hirlekar has a lot to learn about the world yet and he shouldn't talk through his hat so often.

LET GOVERNMENT PAY!

The belligerents closed down the war rather too suddenly and without the permission of the Department of Information and Broadcasting of the Government of India. The blighters who fought for six full years did not even take a nodding notice of the war efforts of the Information Department which in the fourth year of war compelled the Indian motion picture producers to produce a number of insipid propaganda pictures to help the Allies to win the war.

The Germans and the Japs must be severely punished for folding up so suddenly without a warning and thereby upsetting all the versatile plans of Mr. P. N. Thapar and his propaganda gang at the Information Department.

The sudden end of the war has, however, left behind a woeful legacy for our film producers. Under the constant goading of the Information Department, almost all our producers had produced one or more of those insipid propaganda pictures, under that charming label of "Instructional" pictures, but these pictures have now suddenly lost their topical theme with the war quickly wound up by the belligerents.

We recently saw "Bari Ma" and "Miss Devi", two Jap thrillers and wondered what was all the row about seeing that there were no Japs left to defeat. Another in this line will be "Ghulami" of Shalimar. Another in "Village Girl", beautiful pictorially, shouted itself hoarse about recruitment to the army but with the war over what can we do with recruits looking out for three guaranteed meals a day? Then there is Wadia's "Piya Milan" asking women to sing and dance for the troops and join the Red Cross. Where is the Red Cross now and where are the troops to sing to?

Many such pictures, produced by different people, will shortly come to the screen and all of them will have no topical theme simply because there is no war now. With the theme, the main item of popular appeal, gone out of these pictures, how are the pictures expected to become commercially paying propositions?

Almost all these pictures, having been produced by naturally unimaginative producers under official duress, are heavily sprinkled with the war motif and as such provide bad entertainment to the average spectator who does not like any blatant propaganda to be thrust on him against his will. If left to themselves the Indian producers would not have touched the war subjects with a pair of tongs.

M. P. Productions' Musical Hit

with CHABBI, JAHAR, PURNIMA, NATWAR and IFTIKHAR.

Directed by :- **PRAMEN MITRA.**

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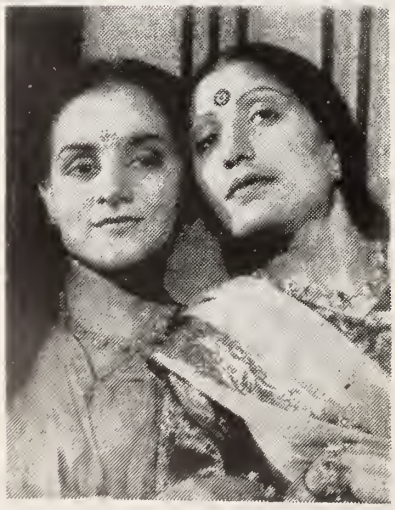

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Drawing capacity houses at "KAMAL TALKIES" !

☆ ☆ ☆

REALITIES OF OUR SOCIAL LIFE
PORTRAYED IN THEIR REAL HUES !

A. H. PRODUCTIONS'
MAIDEN SOCIO - MUSICAL

"NEELAM"

Director : **AHMED E.**

Music : KHAN MASTANA

IT'S ENTERTAINING IN EVERY INCH !

Starring :

Bewitching

☆ **MEENA** ☆ **HARISH** ☆ **KANAIYALAL**
☆ **JAGDISH** ☆ **YASHODHARA KATJU**
☆ **KALYANI** ☆ **SURYARANI** ☆ **SAYANI**
☆ **MEHDI ROZA** and others.

☆ ☆ ☆

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MEHER TALKIES DISTRIBUTORS,

Managed by **NEW INDIA DISTRIBUTORS**

Tribhuvan Road, BOMBAY 4.

That is an attractive angle of Ratnamala snapped by Surendra Desai for "Ratnavali" an Amar Picture

But threatened by official retaliation they have spent on an average of Rs. 4 lakhs for the production of a single propaganda picture.

When the war was on, with plenty of employment and good payments, people rushed to the theatres for any entertainment. They didn't pick and choose. Their surplus earnings had to be spent somehow and even a propaganda picture got its share of earnings. But with the war over and mass unemployment round the corner, war inflation is fast receding out of sight and people will now have less money to spend on entertainment. Films will in future bring in poorer returns. The tide of reaction has already set in and some recent expensive costume pictures have already had poor reception at the box-offices. Under such circumstances, producers of propaganda pictures stand to lose a lot of money on their compulsory war contributions.

Propaganda pictures costing Rs. 4 lakhs each will hardly bring in 2 lakhs of rupees after three years of high pressure exploitation. How are the producers going to meet this compulsory loss acquired under official duress?

Something must be done to save the producers from losing such huge amounts if the future stability of the film industry is to be considered. The least that the Government can do is to compensate the producers who stand to lose huge amounts through no fault of their own.

The Producers' Association should take up this matter seriously with the authorities.

OUR "INTELLIGENT" PRODUCERS

Most of our film producers are not famous for their intelligence and common sense. They seem to lack imagination completely and moreover seem to forget the vital fact that any entertainment to be successful must have novelty in it as its prime factor of mass appeal. All they show is a genius for crude imitativeness.

Years ago "Pukar" produced by Minerva became a sensational success at the box-offices. Pukar's success started a chain of tiresome costume pictures with historical background. "Shahenshah Akbar", "Sikandar", "Babar," "Mumtaz Mahal", "Humayun", "Taj Mahal" and many such pictures came to the screen and failed to be popular. The new ones that threaten us are "Mughal-e-Azam", "Shah Jehan", "Rajputani", "Ek-Din-ka-Sultan", "Veer Kunal" and "Samrat Ashok". The unexpected success of "Tukaram", a devotional story produced by Prabhat, brought its own crop to the screen in "Tulsidas", "Surdas", "Bhakta Bodana", "Narsi Mehta", "Mali" etc.

The recent success of "Leila Majnu" has given to rise to an epidemic of new love themes like "Wamaq Ezra", "Sohni Mehwal", "Romeo and Juliet", "Heer Ranja", "Shashi Punhoo" etc. All these producers seem to have forgotten that "Shirin Farhad", a similar and more popular love story had failed to be popular and had swallowed lakhs in production.

The success of "Ram Rajya" and "Shakuntala" sent several producers revising their production programmes quickly in the belief that costume pictures with a phantastic background pay well at the box-offices. Look at the number of pictures that will come to the screen in the near future: "Prithviraj Sanyukta", "Shree Krishna Bhagwan", "Lakha Rani", "Urvashi", "Alha Oodal", "Ratnavali", "Meghdoot", "Ranak Devi", "Shravan Kumar", "Subhadra", "Krishna Leela" etc. All with some sentiments of devotion, chivalry, romance or spectacle etc.

The success of "Qaidi" a Muslim social picture from Calcutta has already brought to the screen "Najma", "Ismat", "Phool" and will soon usher "Pehli Nazar",

It seems that "Nek Parvin" of D. R. D. Productions is named after this baby-face Parvin. Quite innocent, she looks today, but wait a couple of years more.

"Ghazal", "Zeenat," "Naghma-e-Sehra," "Nek Parvin" and many more.

Last month, New Theatres' "Hamrahi" with its socialistic theme hit the headlines of success. Already a couple with the same theme in "Ameeree" and "Mazdoor" are on the anvil and we dare not guess how many more must be in the planning stage in the imitative brains of our producers.

What does all this show? That our producers don't think on original creative lines. That our producers fail too often because they imitate others too often. And all this suicidal stupidity goes on when the screen is crying for constant novelty in entertainment.

Can't the different producers, once in a while, think with their own brains, instead of letting others do the thinking for them ?

YOU'LL HARDLY BELIEVE—

That the Producers' Association has strongly recommended "gentle" Jamsu and "more gentle" Hilla Wadia to the Government of India for granting them the Victoria Cross and the Kaiser-i-Hind Medal respectively for their grand intellectual effort in producing "Piya Milan", which stopped the war immediately.

That "Piya Milan" is an "all singing all dancing" picture with Jamsu and Hilla doing the rhumba behind the screen.

That Rai Bahadur Chuni Lall, the President of the producers, does not like "filmindia" writing about "more gentle" Hilla Wadia, even though her name flashes on the screen as a producer of "Piya Milan".

That strangely enough R. B. Chuni Lall does not feel the same way about Ratan Bai, Protima Dasgupta, Kamlabai Manglorekar and other women producers in the industry.

That Shantaram of Rajkamal and Jayshree constructed the A.I.C.C. pandal entrance in Bombay in the hope of getting Jawaharlal Nehru to speak a few words about "Dr. Kotnis."

That Jayshree of Rajkamal and Shantaram thought the lakh and odd people who had gathered at the A.I.C.C. session, had come to celebrate the Jayshree week of Dewan Sharar's "Shakuntala."

That Jayshree wore a hand-spun and hand-woven khadi saree for the occasion and Shantaram carried behind the charkha as evidence of genuine national effort. You can't beat the film people in showing reality.

That if Gandhiji had attended the A.I.C.C. session, Shantaram of Rajkamal would have pursued reality further by carrying a goat into the pandal accompanied by Raz, the "Professor" of Natural History.

That Gandhiji let down Shantaram of Rajkamal and Jayshree by courting fever at the wrong time and not attending the session.

That Shantaram had taken Daddy Rajaram Bapu to see the A.I.C.C. crowds to bring home to him the mass popularity of V. Shantaram of Rajkamal and Jayshree. Daddy Rajaram Bapu is reported to have wept with joy without the help of glycerine.

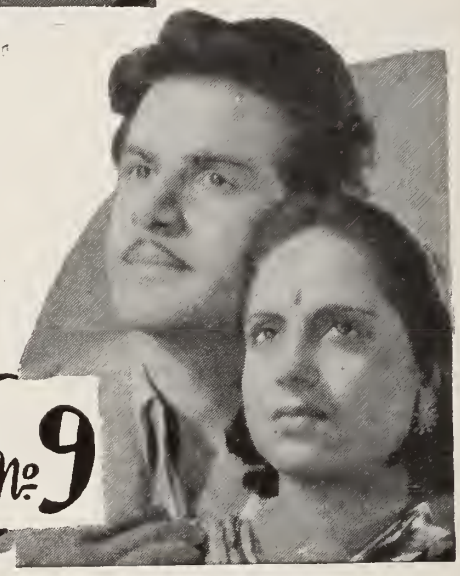
That since Sardar Chandulal Shah did not attend the

ON ITS WAY TO
BREAK THE RECORD OF 'PANNA'
NAVYUG'S
STREAMLINED SOCIAL HIT

DIN RAAT

STARRING:
SNEHPRABHA
PARESH BANNERJI
(Courtesy Minerva)
SULOCHANA
V. THENGDI,
DAR KASHMIRI
Directed by:
SHOREY DAULTALVI
(Courtesy Minerva)
WATCH FOR ITS
RELEASE DATE !

AND THEN
COMES—
NAVYUG'S
NOVEL
OFFERING



Room No. 9

DIRECTION:
VEDI
SCREENPLAY:
SHAHID LATIF
SONGS:
NAKSHAB
MUSIC:
RASHID ATRA

STARRING:
GEETA NIZAMI, SHYAM,
K. N. SINGH, DAR KASHMIRI,
SAROJ BORKAR, KESARI,
RANDHIR, RAJ BISHWAS.

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PEERLESS PICTURES
116, CHARNI ROAD, BOMBAY 4.

A.I.C.C. session, the show became a Shantaram-Jayshree affair. At least that is what Shantaram believed after hearing Dewan Sharar say, "Everyone is looking at you and Baby". (Dewan Saheb's 'Baby' is Shantaram's Jayshree.)

That the Indian National Congress, India's largest democratic institution, seems to be believing in the charity of individuals, seeing that it took a free gate from V. Shantaram and free loud speakers from Nanak Motwane of Chicago. At this rate, we shall have freedom also as a charity.

That Kedar Sharma has returned to India after a cup of tea with Cecil B. de Mille in Hollywood and now all Ranjit pictures in future will have the Hollywood finish in sex and spectacle.

That 'Expert' Hirlekar will bring into the country the remaining stock of Hollywood germs till our whole industry will be completely germinated with Hollywood Art.

That Sardar Chandulal Shah has decided to close down the Ranjit studios for three months to enable the entire staff to hear Kedar Sharma's yarns from overseas delivered now in an internationally sexy voice.

That Walli-a-la-Mumtaz, H. M. V. Chaturbhuj and Marwari Indra have not a dog's chance now, for a period of three months, to catch the Sardar's ear, as both the ears will be held tight by the little Kedar.

That the Sardar should not be surprised to hear that there is not one like Kedar Sharma in the whole of Hollywood. How can you get that size and that voice together?

That Walt Disney was so fed up with his Mickey Mouse and Donald Duck that he was on the verge of suicide when the Indian 'Experts' visited him. Seeing Hirlekar he decided to live again and now we shall get Disney Cartoons of Hirlekar in place of Mickey Mouse and Kedar will officiate for Donald Duck.

That Walt Disney was so thrilled with the strange phenomenon of a man having a woman's voice that he asked Kedar Sharma to stay back in Hollywood and sell his voice to Snow White.

That Devika Rani, the new Queen of Moscow, threatens to return to Bombay, of course after her honeymoon with Red Roerich, to start a Film Academy to teach our society girls how to act. It should be a three-year course: Film acting in the first year; Controlling Production and shoe-worshipping second year; marrying a Red and running away to the Himalayas in the third year. What about the broken hearts left behind ?

That Protima Dasgupta is reported to have secured a large plot of land with a hill in the centre for her new studio at Chembur. On the top of the hill she will build her P. P. A. Dera and spot Baburao Pai sneaking round the studio with contracts for Begum Para.

That Chembur threatens to become the Jollywood of India with many a producer completing his postwar plans there. At this rate, Chembur will have to be soon declared out of bounds as a leper area.

That Baburao Pai is reported to have donated a lakh of rupees for a maternity hospital, probably inspired by the experience that abortions are more painful and risky than normal confinements.

That though the hospital is primarily for Saraswats, the devotees of the Goddess of Learning, occasional exceptions will be made for would-be film stars, the devotees of Art. This is certainly better use of money than the Film Academy started by V. Shantaram of Rajkamal and Jayshree.

That Sushila Rani who is writing a book about Baburao Patel and his writings, is wondering how to print so many unprintable items of the hefty Editor's life. In any case what Sushila Rani ultimately writes about Editor Patel will be still sensational.

That Sohrab Modi has at last completed his, "Ek Din Ka Sultan" and is now preparing for another called, "Ek Raat Ki Sultana" but not till he has taken Mehtab and others for an all-India tour of premieres.

That Kapurchand (not to forget the other two midgets Kevalchand and Zaverchand) is the biggest box-office star of the film industry. When Kapurchand buys a picture it runs on silver wheels to make world records. Kapurchand is now offering 50% less to the producers for their pictures to secure the Kapurchand 'touch.'

That the only pictures which defied the Kapurchand 'touch' were "P. P. A. Dera" and "Mali" which had too much of the Shantaram 'touch.'

That Kapurchand Brothers propose to donate 30 lakhs from their huge film fortune to build an Indian Film Academy to manufacture more producers to feed the House of Kapurchands.

That remarkably successful Bengali director Sailajananda Mukherjee is reported to have been thrown out of the Eastern Talkies with his "New Wife" (Nutan Bow). Mukherjee is reported to have offered his "New Wife" to Talwar, who wanted the Hindustani "Bibi" instead of the Bengali "Bow".

That Melvyn Douglas, the Yankee star is reported to be "advising' that slum picture "Ameeree" with long-distance instructions from Hollywood. This 'advising' looks like a Yankee hoax.

Nila Nagini is one of the many artistes Kishore Sahu is exploiting in "Veer Kunal", a story of olden times.

AND NOW

DIRECTOR

BARUA

GIVES A COSTUME PRODUCTION:-

NEW MAHARASHTRA PICTURES'

'IRAN KI - EK RAAT'

Starring:-

BARUA ☆ NARANG ☆ NILA NAGINI ☆ CHANDRAVATI.

Music:

KAMAL DAS GUPTA

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PURSHOTAM NIVAS, V. PATEL ROAD, **BOMBAY 4.**

It's another SOCIAL HIT

From the Director of **"DASSI"**

ART FILMS'

KAJARI

Starring:

NARANG & KAUSHALYA

Director:

HIREN BOSE

World rights controlled by:

RADHA STUDIOS, TOLLYGUNJ, CALCUTTA.

Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offense is meant to anyone.)

MRS. SUSHILA SINHA (Patna)

I have taken a bet with a friend that the newly married Devika Rani has a child. Am I not right?

Not yet. But you can count on the risk from now on. When the little one comes it will be christened in the cradle of international art.

MISS BHARATHI MENON (Ernakulam)

Do film stars believe in the second world (i.e. life beyond the grave)?

That is the fourth world for the film stars. The first is before their stardom. The second is their world of glamour and make-believe in the environments of their studios. The third is their home where their emotional frustrations take tragic shapes. Beliefs are the ghosts of the human brain. Film stars who have hardly any brains can not stretch their imagination into a world beyond the grave.

Must a wife share all her secrets with her husband? There will be some incidents in the lives of many women which if disclosed may ruin their lives? Isn't it wise to be secretive under such circumstances?

In this world of men a woman has been given a very brittle reputation. Only tact and secrecy can guard its integrity against the constant onslaughts of men. A woman with a past should not risk a conventional marriage. It is a terrific responsibility. A man always likes to imagine that his wife is the one woman born for him and no one else. If the woman has past secrets they inevitably come out some day or other and when they do roses fly off the marital bed and thorns crop up. In moments of emotion women prove themselves bigger fools than men, and confess errors which become mortal sins in the eyes of men in a moment. Remember, the sins of women are but licensed acts for men. What is license for a man is an unpardonable sin for a woman. If a married woman is unfortunate enough to have a secret past, let her guard it with her life till her ashes are thrown into the Ganges. In nursing that secret, she may have to suffer day and night but she will be at least spared the taunts of the licensed brute.

KAWASJI F. KAPADIA (Deolali)

Where is our sweet, talented Sushila Rani?

She is working in a social picture called "Gvalan". The picture is being produced by Amar Pictures.

THOZHURE P. A. NAIR (New Delhi)

Most of the Indian film stars seem to be using Lux toilet soap. Is Sushila Rani also accustomed to that?

Many stars seem to be selling the soap alright, but I can't say whether they actually use it. Sushila Rani doesn't need to sell soaps. She has refused many such "bubbling" propositions.

M. E. DINKER RAO (Madras)

Are wives necessary?

Yes, for men to be called husbands. In that word "husband" is the complete story of a woman's eternal bondage. That word is an age-old glorified epitaph on the tombs of our living dead.

R. S. TIWARI (Jaipur City)

Can a blind man fall in love as well as the one with eyes.

Yes, with the help of his ears. The timbre of a sweetheart's voice is a more reliable index to the woman's inner quality than her beautiful appear-

K. N. Singh believes in looking his role in "Ratnavali" a costume of Amar Pictures

PRESENT WITH PRIDE
THEIR MAIDEN OFFERING.

"ONCE UPON A TIME"

(IN INDIA)

★

A TALE OF A BROKEN-HEARTED SOUL
THAT WANTED TO LIVE LIFE AGAIN!

★

Direction :
KRISHAN ADVANI
F.A.I.

Screenplay :
SHAHID LATIF
(B T. FAME)

Songs :
NAKHSHAB

Story :
K. P SHAHANI

Photography:
KEWAL MALHOTRA
F.A.I.

Music :
AFZAL

Production Chief :
P. BHARUCHA

FOR PARTICULARS

APPLY TO :

FREE INDIA FILMS

KOTHOK LODGE, DADAR, MAIN ROAD, BOMBAY 14.

ance which rushes into the eyes, hypnotising all other balancing senses. This one-way journey from the eye to the heart is rather a rush job in comparison with the slow and gradual travel between the blind man's ear and his heart. In the latter case quality has to sink into the heart gradually and gently. The blind man's beloved is a safer bet.

MISS USHA RANI SRIVASTAVA (Allahabad)

Isn't it our privilege under present environments to select our life-partners ourselves?

Why a new privilege? It is an universally accepted ancient custom. Seeta, Savitri, Draupadi, Rukmini and many others chose their own husbands and lived as goddesses in the memory of men. In the West, parents rarely interfere with their daughters' matrimonial affairs. Only in India, the over-wise parents think what is good for their daughters and always wrongly. Many a wilful and old-fashioned mother has ruined her daughter's life claiming her stupid right to do so by virtue of the biological necessity of the child having been accommodated in her womb for nine months. Human life has to be born that way and I often wonder what particular favour a mother confers on the child if she carries the babe for nine months? The burden is a liability of her own sex indulgence and nature jettisons it in its own time. How is the litt'e one in any way indebted to the mother? Millions of mothers do the same thing every minute all over the world and where is the special favour in any individual case? And yet this common phenomenon is often quoted as a great act of martyrdom by wily, self-willed mothers when their selfish, orthodox notions conflict with the present-day rational thoughts of their daughters—particularly on the vexed problem of marriage. It is a mean, heinous crime to impose on a daughter orthodox, selfish notions which contribute only to the ruin of the girl's future. It is an unholy blackmail under the camouflage of natural affection. Mere motherhood does not necessarily make every woman a good person. Many a mean, dirty woman also becomes a mother and a mean, dirty mother at that. Motherhood does not change the original woman in a person. The newspapers report of many mothers who throw their babes into the dustbins. Where then is the privilege or the love of the nine-months' accommodation? At best it is a selfish argument of a cunning, wily woman who is trying to compel her child to do something irrational and unwilling. Such mothers are the scourge of society. They are child murderesses and not loving mothers.

Real motherhood begins after the child is born—during those years of care and nursing when the child needs an affectionate pal from step to step. Napoleon blessed his mother not because she merely gave him birth, but because she proved an understanding friend in his many moments of crisis. That is real motherhood—affectionate sympathy and not self-willed tyranny. And to be a true

It is a safe angle of Maya Bannerjee which Surendra Desai caught in "Ratnavali" an Amar picture.

It is rather a warm situation between Madhuri and Trilok Kapoor in "Gvalan" a social story of Amar Pictures.

Prafulla Pictures bring to the Screen the lyrical love Romance from Mahabharat in

"SUBHADRA"

Written by:

V. S. KHANDEKAR

and Starring:

SHANTA APTE

(Courtesy : S. A. Concerns)

ISHWARLAL – YAKUB – MEENAXI
SHANTA RIN – USHA MANTRI
LATA – JOG – SALVI – DAMUANNA

and

PREM ADEEB

★

Directed & Produced by:

WINAYAK

विनायक
निर्मित – दिग्दर्शित

सुभद्रा

H.P.MITRA

mother, it is not necessary to carry the burden in the womb for nine months. Motherhood is more a spiritual tie than a physical relationship.

K. M. MURTHY (Paiforce)

It is said that you receive money for writing good reviews in "filmindia"?

Then I should be actually starving now seeing that good reviews rarely appear in "filmindia."

Do you have a character reference ?

Oh yes. I stay in my father's house. I have been married 23 years. Have some children. I own a few houses, I am a member of several clubs. I own some race horses and wear sharkskin bush shirts. I possess a couple of cars. Know a lot of rich and big people as friends. I swank a lot and deftly throw my weight about. Doesn't all this contribute to the character reference you want ? Well, this is the usual fare quoted in the present world.

M. U. R. DOOLI (Allahabad)

Do you mind calling Mahatma Gandhi your "Bapu"?

Gandhiji is the father of a nation. Not one but 400 millions should call him "Bapu". That is one father whose spiritual stature can't be denied.

P. L. MANMOHAN (Amritsar)

Suppose you notice a girl more charming than Sushila Rani, what would you do ?

I would get my eyes examined immediately.

S. N. MANDAL (Allahabad)

What do you do when you feel lonely ?

I never feel lonely. A million thoughts keep me company. And I have a thousand memories in addition. When the mind is crowded where is the loneliness ?

N. S. PHATARPEKAR (Bombay)

Of late I have been suffering from insomnia. Kindly recommend to me some local film to cure my insomnia at once ?

"Maharathi Karna" is a good and mild hypnotic. But if you need a strong dope, purchase a copy of "Panna Dai" and screen it every night an hour before bed-time. The picture is almost lethal in its effect and you might survive only two reels for years to come.

L. N. RAO (Adoni)

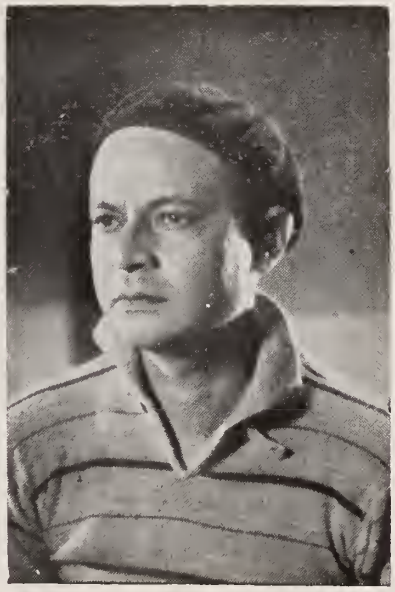
Why are the producers producing rotten pictures ?

Because rotters see them.

SAHDEO S. CHOUDHERY (Lucknow)

Can love between a college boy and a college girl last long ?

Yes, a little longer if the flame continues to burn after the college days. Every love needs a little seasoning in real life to survive numerous acid tests of the present times. The college is an institution for day-dreams. With parents footing the bills, love becomes an easy adventure. The test comes when the dawn brings home the grocer. Then day-dreams become so many nightmares and love an irksome emotion.



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D. S. DIGHE (Simla)

Is there any relation beween the quality of work and the remuneration paid to our film artistes?

Yes, if sex is to be accepted as a symbol of quality—not otherwise. Our girls are paid more than the boys.

K. S. KRISHNAMURTHY (Bangalore)

Which is the best method to judge whether a picture is good or bad ?

Hold your forehead between your thumb and first finger and press. If the head aches, the picture has been bad. If you have a head that never aches, that head should not bother about quality.

M. G. CHANDARANA (Karachi)

What are your first feelings when you see an unusually beautiful girl ?

That Old Man God had a lot of spare time to toy with some fine clay.

Why do you sound so insolently proud?

Pride is the only capital of a poor man.

How will the sudden end of war affect our film industry?

We shall have a crop of mushrooms in the production field.

D. R. K. MURTI (Bangalore)

Why are the college girls are very fond of "filmindia"?

Because "filmindia" provides them with a strange and warm companionship which helps to give some shape to their day-dreams—something modern college boys woefully fail to do. "Film india" is a tickle without a scratch.

It is only motherly Sunalini holding Baby-face Nalini so close in "Phir Bhi Apna Hai", a Venus picture

Well-matched aren't they? Yashodhara Katju and Mirza Musharaff supply comedy in "Nek Parvin"

A. M. JOSHI (Bhusawal)

What is a "Pandit Shiv Kumar Subject"?

It is an affair with Pandit Anand Kumar as the verb and Panditani Lalita Pawar as the object.

What is the reason of your adulterating the film industry with politics ?

Politics cover all industries and every phase of human life. In the present world, people are given a fixed patern to live. No longer do they live a nomadic life. Politicians draw the present patterns of life and in doing so, affect every human activity. Our film industry is as much dependent on our politics as are our problems of food and clothing. If our politicians fail our industries will have to be closed down soon. Politics is not a different game from our industries and in so far as our industry is concerned, I am compelled to pull in politics and political leaders to assure the future of our film industry.

MISS LALITA DHUME (Bombay)

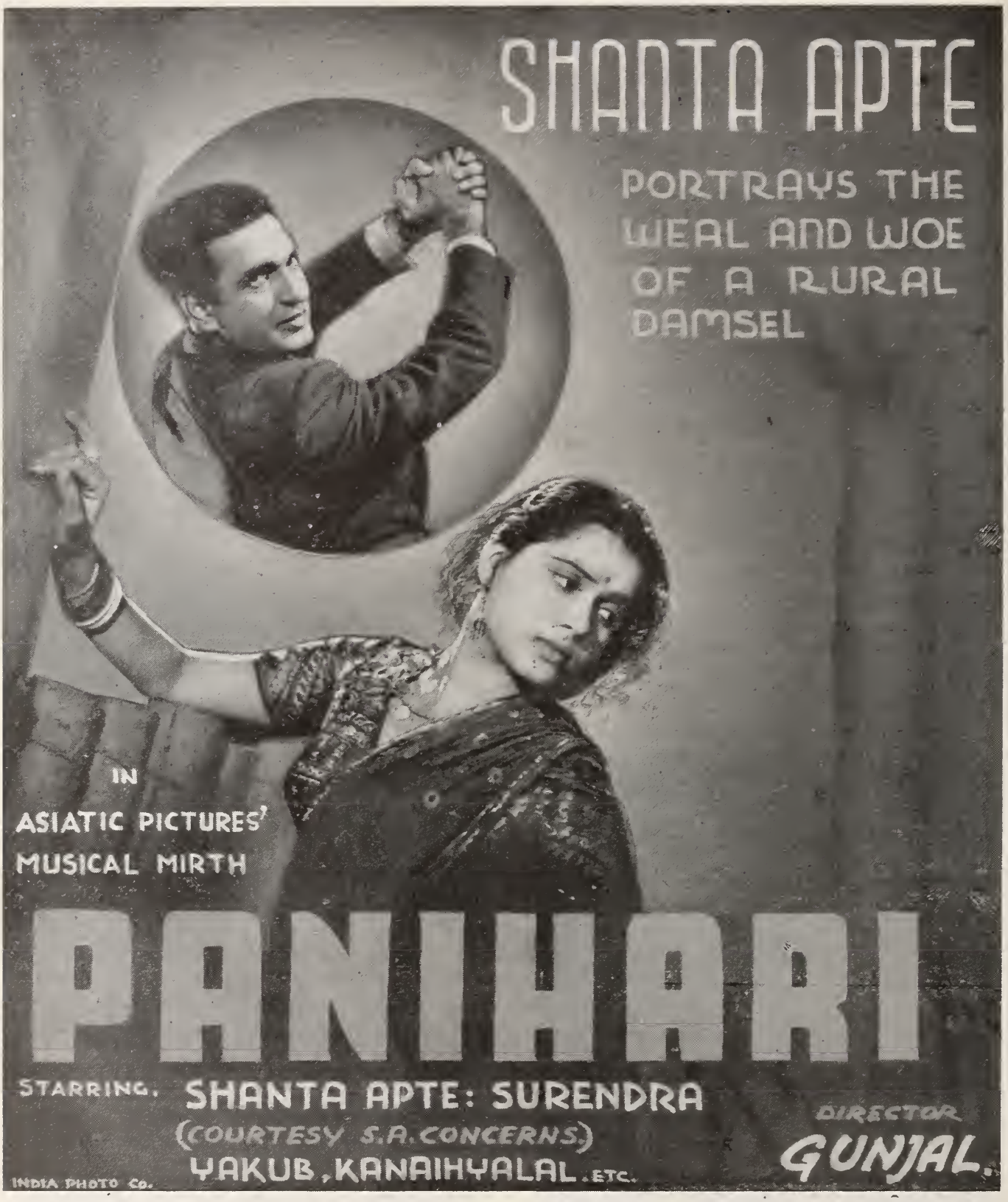
Why don't you prescribe some medicine to reduce the fat on Nur Jehan's face and Shobhana Samarth's hips ?

They are both mothers and the spots you want to reduce are milestones of their motherhood. Motherhood is a national industry in this country and it should not be compromised by glamour prescriptions lest we hurt the traditional sentiments of our old fogies.

Why does one die for glamour?

No one dies for glamour. They all sweat for it.

Do all girls who work in the film industry require to keep their faces in veils?



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Basanti Film Distributors,
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Rajlaxmi Pictures,
Bangalore City.

With the solitary exception of Mumtaz Shanti, no other girl in the film industry seems to be ashamed of her face, but even the shy Mumtaz has to tear the veil for the screen.

Have you ever indulged in 'platonic' love?

I have no time to waste. .

MISS MANI PATEL (Ahmedabad)

Which do you think is more enjoyable: stolen romance or open romance?

A good romance needs emotional abandon and as such it should be away from key-holes and prying eyes.

We have read a lot about Mehtab's nose in "filmindia". What about Husna Banu's?

It is a longer story and we are short of paper in these days.

Does Munnawar Sultana possess beauty to be proud of?

Oh yes she is more beautiful than Mazhar Khan.

Is the role of Mira Bai a difficult one to play?

I don't think so seeing that Neena has volunteered to play through it.

Can Geeta Nizami be called a "heart-beat"?

Why not? She gets the heart dead beat.

What is your personal opinion about Devika Rani's marriage with the Russian artist?

अगर हों फूल परदेसी, नछूना बेवफा होंगे
वतन के हों जो काण्टें भी, तो भरले अपने दामनको.

(Be they flowers from a strange land
Touch them not —
Someday they will forsake ;
But thorns of thy own land
Press to thy heart —
They may hurt but never forsake.)

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An outdoor shot of "Pehli Nazar" produced and directed by Mazhar Khan

R. S. MURTI (Coimbatore) .

When you go to Hollywood next, will you sigh every time you see a glamour girl?

I'll carry with me my own glamorous "sigh" who will give quite a few aches to the Yankee doodal-dandies.

In what way does beauty strike an admirer?

It strikes him in the eye and disturbs his vision.

Do you believe in dreams?

Yes, as evidence of bladder pressure.

After "Bari Ma" why is Winayak still producing motion pictures?

Some one seems to be paying him for it. And he wants to purchase the vacant plot next to his residence in Shivaji Park.

MISS SHYAMA SITLANI (Karachi)

How do the stars look in the morning when they get up from their beds ?

How can I tell you? I have never been with them between supper and breakfast.

Who has more pride, a poor man or a rich man?

A poor man has pride. A rich man has money.

Are you the 'Majnu' of the film industry?

Majnu was a one-woman man. And that's why there was no film industry in those times.

How should one treat one's enemies ?

Take them as friends who watch your progress in life with sincere hatred. With these "friends" watching, you can't go wrong.

V. SAFDAR (Ludhiana) .

Do you know that Shantaram is going to America to

Starring :
SURENDRA
&
RATNAMALA
K. N. SINGH,
USHA MANTRI,
MAYA BANNERJI,
ANSARI,
NANDKISHORE.

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secure a technical finish for the English version of "Dr. Kotnis"?

It would be wiser for Shantaram to get American 'ghost' speakers and dub the dialogues on the tracks created by him and his wife.

What is the aim of an ambitious producer?

To produce "Veer Kunal".

Is jealousy a healthy symptom of love ?

It is the only back-bone of love. Love without jealousy is like wine without its spirit.

What do you expect from Sadhona Bose's "Ajanta"?

Some stone-work without life.

MISS SHAKUNTALA MANE (Kalyan)

Why is a married woman so often conscious of her beauty and sex as an unmarried young girl ?

Don't forget the young and handsome neighbours. When a married woman switches on charm, she wants to light up a strange heart.

Do you get a laugh out of the jokes you write in "Editor's Mail."?

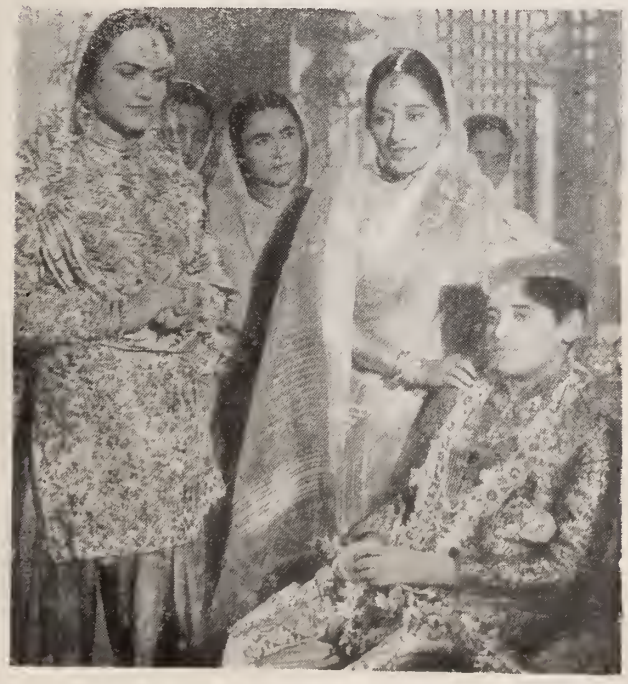
What is joke to you is work to me. Don't you know that Aesop's story of the boys who threw stones at the frogs in the well ?

Why are men artistes so jealous of women artistes in the film industry?

Because men regret their own sex and grudge the women their own.

Why did you praise "Vikramaditya" so much though Prakash Pictures do not care to advertise in "filmindia"?

"Filmindia" has never cared and will never care as long as I am the editor for these Prakashs, Prabhats etc. I praise a picture when I like it. My praise or criticism has nothing to do with the advertisement revenue of "filmindia." Not all the money in the film industry can buy a line from me, and the producer who has the guts to offer me money is yet to be born. I use my arm when people insult me and motion picture producers have very brittle faces.



Ratanbai has put her little son in "Dharma" a social picture of Star Productions . . . . . .

Pahari Sanyal and Mumtaz Shanti are well balanced in "Shravan Kumar" of Daryani. But has Mumtaz come too close for the photograph?

Why do husbands chaperone their wife-stars to the sets?

To make sure of the profits coming home.

K. A. PAREKH (Surat)

Can you tell me how the "ideas" collected by Mr. K. S. Hirlekar are going to improve the film industry?

If Hirlekar's "ideas" get into vogue, we shall have talking pictures with a stammering language. Don't worry, no one takes Hirlekar seriously.

What is your definition of a brave producer, a clever director and a smart star ?

Sardar Chandulal Shah is a brave producer. He keeps a cool head in the midst of 730 people conspiring to ruin him. Chaturbhuj Doshi is a clever director. He directs the least and is paid regularly. Suvarnalata is a smart star. She multiplies her screen appearances faster than her face can collect wrinkles of years.

Does a couple married for many years ever feel romantic?

If the union is the result of romance then the parties may try to recall the past with benefit. If it has been a conventional arrangement, then no tears are wasted on unborn sentiments.

Do you hate Communists?

I call them intellectual beggars who live on the sweat of others.

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Starring: ISHWARLAL, BEGUM PARA, MUBARAK, DIXIT.

(2) JEHANGIR

Why are most film critics utterly dishonest in their reviews of pictures?

I won't call them dishonest, because their reviews don't affect me. It is quite likely that they often form wrong judgments.

MISS G. EBRAHIM (Lonavala)

Why do lovers romance in picture houses, leaving the privacy of their homes?

Lovers have no homes. They are gypsies of emotion. Immediately they make a home, love flies out of the window. If lovers had been given the privacy of protected homes, the Lailas and the Majnus of different times would not have died for love. Love has become a glorious sentiment because of the human blood sprinkled over it through ages.

P. M. RAJA (Thika)

Can good music compensate for poor story material?

No. In motion pictures, a song is but another expression of the emotional drama. If the emotional drama is weak, then the best song becomes poor music.

ATIB USMANI (Bombay)

The New Theatres keep on giving us ugly faces, both male and female, year after year. In "Hamrahi", they have not given a single agreeable face. Is beauty so rare in Bengal?

Isn't it marvellous that with such ugly material, they create such a charming pattern of entertainment? Look at the mugs in Bombay who have beauties in their store-house but sawdust in their nuts!

N. KRISHNASWAMY (Bangalore)

Ever since I saw that stupid picture, "Vish Kanya", the funny-face of Surendra is haunting me. What can I do?

Get a local witch doctor to enclose the spirit of Surendra in a clay pot and tie it to the rafter of your roof. Haven't we been doing this in India for thousands of years?

CHANDRADAN K. PANDYA (Ahmedabad)

Who is more passionate: man or woman?

In destruction there is little to choose between the two. The first one is an Atom Bomb while the second one is a delayed bomb.

S. V. RAMA RAO (Guntur)

What do you do when you are surrounded by a number of sweethearts?

I have never been in this unhappy position yet. But if I ever get this thrilling misfortune, I would taste a bit of every heart and probably find every bit bitter.

CHANDRASEKAR (Adoni)

I think the producers and directors will feel happy if there is no "filmindia"?

I don't think so. Whether a person has a handsome face or an ugly one, he needs to see it in a mirror everyday. "filmindia" is the mirror of the film industry. Film people would rather see something than nothing.

Written & Directed By:
HEMEN GUPTA

With
NAWAB, MOLINA
IFTIKHAR and ARUNA

Music:
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With Ishwarlal as "Arjun", Shanta Apte must be "Subhadra" in Profulla's "Subhadra" directed by Winayak

---

How is it that you are always awarding first prize to women only?

Yes, it is rather strange. But women are always good at questioning.

What has happened to your next production?

Something is happening to it everyday till it comes on the screen. Don't worry, you'll see it in good time as it is not such a great family secret.

B. SUBBA RAO (Madras)

If somebody slapped you in the face, what would you do—present the other cheek or show a clean pair of heels?

I would hit him back. No cheek-and-heels business with me.

Have you ever felt what it is like to be inside a khadi suit in midsummer?

I guess you feel like a rotten onion wrapped in burlap. I don't believe in hand-spun, hand-woven khadi with our mills turning out millions of yards of good cloth.

MISS SHANTA B. SHAH (Viramgam)

Who should taste better between a sweetheart and a chocolate?

A chocolate gives a stomach ache, while a sweetheart gives a heart-ache. Choose your ache and taste the morsel.

Why are poetic similes used to describe the beauty of women?

Poets are weak-kneed platonic lovers. They waste time in describing women while others use time in kidnapping them. Woman is the most intriguing problem God has given to man and it is no wonder that so much prose and poetry is spun around her, more so because the woman likes it.

Why do film-fans waste so much energy in writing endearing letters to stars ?

Their day-dreams have to escape somehow and it is safer to find them taking shape on paper than elsewhere.

Which of the two can expect more love from a man: a wife who soothes or a beloved who woos?

I have yet to find a soothing wife. If there is one anywhere I would like to print her photograph in "filmindia." A beloved rarely woos but if she does so, she can extract the maximum love from a man. Men are generous brutes.

A. K. FAZLUL (Ambala)

Are you a believer in the saying: "Love At First Sight"?

It is high time we overhaul this slogan. It should be: "Lust At First Sight" and "Love After Losing Eye-sight."

The way you are boosting "Chhamia," it seems Begum Para has hit you in the eye.

I boost pictures before release as every magazine should do. After release, I criticise them as truthfully and honestly as I can do. Para can't hit me in the eye with her green horns because I am colour blind. I needs brains to wake me up and only grown-up women have them.

If Suvarnalata acts in less number of pictures, we would like her more?

I am prepared to fall in love with her if she stops appearing on the screen.

Who is acting the title role in "Lord Buddha" of Prakash Pictures?

If Ranjana is playing Yashodhara, Vijoo would not like to act Buddha, because the hero has to leave the heroine and go away to the jungles. Vijoo does not believe in leaving people alone. So another hero will have to be found who will leave Ranjana alone by going away quickly. Then Vijoo can direct the rest of the story.

What has happened to Nitin Bose who was once a successful director?

He has now become a mint master, and is still successful as such. Nitin has made more money in the last two years than in the rest of the years since his birth. I suspect that he is suffering from artistic amnesia seeing that he cannot recall his brilliance in "Dushman."

Why do child stars lose their stardom when they grow up?

Their limbs grow giving them curves and corners where innocence can no longer be nursed.

What do you think of Pandit Indra becoming a producer?

It is a believe-it-or-not story of the day.

M. B. SAWANT (Bangalore)

Are you easily provoked ?

Not in business, nor in work but the slightest ripple in my world of emotions can raise a storm that can frighten many.

How would you deal with a person in whom success has gone to the head?

I would aim at the heart leaving the head to float three thousand feet above sea-level.

Do politicians also need publicity like film stars?

Politicians need it more than the film stars because the politicians have neither beauty nor talent to present. They have popular slogans and egocentric ideas to sell and this can be done only by being in the news constantly. Cut a politician out of a newspaper and you take away the oxygen of his existence. The newspaper photograph of the mammoth crowds round Jawaharlal Nehru is more important to the politics of the nation than the actual utterances of the Kashmiri Pandit. As the theme is the same, politicians only echo the sentiments of one another. A politician without publicity is like a bird without its plumage.

MATAM M. MOORTHY (Anantapur)

How is it that any secretary you take will invariably be a woman?

Quite simple. I search for a woman and it is not difficult to spot one seeing that our women wear saries.

10 CASH PRIZES FOR 10 QUESTIONS

The proprietors of "filmindia" will award every month 10 cash prizes to the readers whose questions are considered interesting or elicit interesting replies in the "Editor's Mail". The Editor's decision shall be absolutely final in awarding the prizes as follows: 1st Prize Rs. 25|-, 2nd Prize Rs. 20|-, 3rd Prize Rs. 15|-, 4th Prize Rs. 10|-, and 6 consolation prizes of Rs. 5|- each. The names of the prize-winners will be announced every month in "filmindia", and the amounts will be remitted to them by Money Order. .No correspondence will be entertained.

PRIZE WINNERS FOR NOVEMBER

1st Prize Rs 25|- to Miss Shanta B. Shah (Viramgam); 2nd Prize Rs. 20|- to M. G. Chandarana (Karachi); 3rd Prize Rs. 15|- to Miss Mani Patel (Ahmedabad); 4th Prize Rs. 10|- to A. K. Fazlul (Ambala); and 6 consolation prizes of Rs. 5|- each to Chandradan K. Pandya (Ahmedabad); K. S. Krishnamurty (Bangalore); N. Krishnaswamy (Bangalore); R. S. Murti (Coimbatore); Miss Shyama Sitlani (Karachi); N. S. Phatarpekar (Bombay); Money Orders are being sent to all the prize winners.

PARA—

By acting a street-girl in "Chhamia" and throwing her youth about with a vengeance, Para is now herself scared of the streets and will remain indoors till Pretima brings her back to the screen in "Kaneez" probably as an attractive slave.

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Making History

"Kismet" produced under the guidance of Rai Bahadur Chuni Lall by the famous Shashadhar Mukerjee, written and directed by Gyan Mukerjee and starring the prince among stars Ashok Kumar, is known to have been the Film Industry's topping success.. It is at the hands of the Kapurchand's, however, that Kismet reached its peak of popularity and is still ascending higher peaks. For, at the Roxy Theatre in Calcutta, the picture has been running for over two years—breaking Indian as well as world record for long run of films—and is still going strong. Having already created a world record, Kismet at the Roxy in Calcutta, is out to create a fresh record which will take a long time to beat. At the Roxy in Bombay, too, Kismet had a prize run as will be seen from the fact that the gross takings in the 50th and 51st week, i.e. immediately prior to its withdrawal, were Rs. 8,205|5 and Rs. 10,393|7, giving a gross total of Rs. 7,98,814|4 for fifty-one weeks—a figure unapproached in the history of Indian film exhibition. As for the gross takings of Kismet at Roxy in Calcutta it is enough to give the following key figures of gross takings.

"Kismet"
— BY TH

Week No.	1
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Roxy, Bombay where "Kismet" made history.

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3. Kapurchand Ltd.
—deals with purchasing the exploitation rights of the films for distribution in India, Burma, Ceylon and Overseas. Also deals with distribution and exhibition.

4. Kapurchand Brothers.
—deals with 'Lalimli' woollen, silk and cotton materials. Also in Cloth and Yarns together with cloth manufacturing mills.

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Roxy Photo Company.
—Specializes in the field of raw film materials with their sole agency for Dupont Products raw films, and other important products dealing with technical field of film-production.

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—looks after colour, aniline and chemical business, which has given them a reputation of its kind in Bombay's colour-aniline business.

Roxy Talkies.
—Dealing with the knotty problems of film exhibition. Perhaps Roxy Talkies is one and only BEST Indian film theatre in Bombay and Calcutta today. Producers and Distributors vie with one another to have a date at these modern theatres of repute.

Dinesh & Co.
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Hollywood's "Reception" To Our "Experts"

"Experts" Become Suddenly Wise

Whatever "Expert" K. S. Hirlekar and his colleagues on the "chain-gang", who flew to Hollywood as "delegates" of the Indian film industry (without, of course, any one authorising them to do so), on return say to the people in our film industry, it will be interesting to read about the actual reception these "Experts" got in Hollywood.

The Hollywood Reporter, a leading film paper of America, flashes the following front-page story in its issue of the 29th August 1945:

"Producers, directors and technicians from many countries feel that by making a pilgrimage to Hollywood they can overcome their own lack of knowledge, and that when they return home they will have a magic wand to help them make motion pictures that look like the product of our best producers, directors and cameramen.

"How little these delegations actually learn has long been a secret to all but the hundreds in Hollywood who steer the groups around studios—and to the delegations themselves who return home knowing little more, but impressed with the necessity of making their associates think they have suddenly become wise.

"From India comes word of a new delegation of six experts soon to arrive in Hollywood. But before leaving home, they have been told what will happen to them in Hollywood, by Baburao Patel, editor of "Filmindia," who put it into his June issue with his customary frankness:

"We want to know what these six ten-year-old 'experts' have been doing for the Indian film industry during the last ten years. Have they helped the industry in achieving any substantial progress to claim now the special privilege of being members of a delegation of experts for going overseas? Most of the names which are being whispered and suggested today for this delegation are practically unknown names in the industry.

"The entire delegation idea is a mere waste of time and money and, moreover, waste of air transport space which can be better used for the more needy war-worn persons. The Indian film industry does not need a delegation of six 'experts' to go overseas to bring home the technical and commercial developments. The Indian film industry has not yet been able to put on the screen all that it already knows about film production, for one reason or another. Even its limited knowledge has not been used up yet for want of opportunities. The average worker in the Indian film industry is at best a time-server who has not yet realized either the responsibility or the purpose of his work. Our main stumbling block is the unindustrial and almost criminal mentality of the inefficient personnel.

"Most of the members of the proposed delegation are fence-sitters with no invested stake in the film industry. Some of them are professional idlers with nothing to do. Some of them have never done any executive work on the practical side of the industry.

"The Hollywood Yanks are very good at business. They will give a reception to the "delegation" and a couple of cocktail parties, take a number of photographs with stars and executives and take the members around the studio sheds. But that is all. The delegates will never know how pictures are actually made. They will never know the different processes which contribute to the spectacle in Hollywood product. Nor will they ever know the commercial secret of Hollywood's greatness. We are afraid that the members of the delegation will return more confused than ever before and none the wiser for the tour."

Recruit Raj Kamal, P. O. Box No. 50, New Delhi, is an undergraduate standing 5 feet 8 inches, and is very anxious to act. He has already posed with some flowers.

Jamuna has always been a thinking type. Here she is at the chess board exercising thought in, "Pahechan" a social story of New Talkies Ltd.

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Historical Truth About "Humayun"

Such Sugary Mughal Pictures Only Distort Modern Problems

By **Prof. KRISHNA GOPAL, M.A.**
(Ex-Lecturer: University of Delhi.)

Seeing that Mughal pictures are generally popular with the masses and hence produced in a greater number by our over-greedy producers, I cannot restrain myself from laying bare the naked truth about them. Glorification of historical figures is all very well, but when the treatment of Hindus by Mahommedans is over-coloured to the extent of whitewashing Muslim intolerance in Mughal days, the exaggeration sticks in my throat. Not simply because it is cloyingly sweet and devoid of all artistic sanity but because it is definitely dangerous. A picture like "Humayun" is more like a plea for Pakistan.

That is what a Muslim-Leaguer, who saw "Humayun" with me, said. "I don't see why Hindus are afraid of Pakistan! As conquerors we dealt handsomely by them—we were so tolerant. Babur was forgiveness itself, and Humayun, he lost his kingdom for the love of his Hindu sister." In this strain he waxed eloquent over the benevolence of the benign Mughal rule for Hindus, and seemed to hint, ever so indirectly, that the restoration of Muslim Rule in India would be nothing short of a God-send for Hindus. It is true many of us would prefer Muslim Rule to British Rule any day of the year. But the greatest Indian problem, Hindu-Muslim Unity, is without a doubt being overclouded by pictures like "Humayun." Illiterate Indian masses are taking into their head wrong notions from these make-believe extravaganzas. Solution of the Hindu-Muslim Problem (and the threat of Pakistan) does not lie in pulling wool over the eyes of the masses, but in making them face the truth, the whole truth, and nothing but the truth. The reality, however hideous, must not be dimmed; but such films distort the whole perspective and are throwing a colourful veil over the vital issues of today that must be faced boldly and fearlessly.

It is not by glossing over historical truth that Hindu-Muslim unity could be brought about. Mahommedans must know that they are mostly converts from Hinduism, and the theory of a separate nation does not hold water because of their being converts, with Hindu blood still flowing in their veins. Had Mohammedan rulers been truly tolerant towards Hindus, all this large-scale conversion could not have come about. Except for Akbar who was in truth the most broad-minded ruler ever, and not to that extent Jehangir who did not want to change Akbar's religious policy, other Muslim rulers from the days of Sultanate to the last flicker of Mughal power were fanatically intolerant.

Mehboob's "Humayun", for this reason, is as far from the truth as any trashy scatter-brained historical by any sixth-rate Indian director. Babur was not what Mehboob has portrayed him. In his 'Memoirs' time and again you find Hindus being mentioned in high disdain as "Heathens", "Infidels" and "Pagans." After victory over Rana Sanga he says "I directed a tower of the skulls of the Infidels to be constructed." In his firman issued after that, he proclaimed himself Ghazi (victor over infidels) "who has dashed down the standard of idols, by dispersing the enemies of Mussalmans." To say that he adopted a Hindu Rajput lady as his daughter and behaved with divine forbearance towards Raja of Chanderi is the most fanatic fib. The man who built towers of Hindu heads could never be of this character. In "Tuzak-i-Baburi" he states how in order to conform strictly to the Muslim law he excluded Muslims from paying stamp duties, thus confining the tax to Hindus alone. He thus not only maintained but increased the Sultanate distinction between his Hindu and Muslim subjects in the matter of their financial burdens. One of his officers, Hindu Beg, is said to have converted a Hindu temple at Sambhal into a mosque. In "Tarikh-i-Baburi" it is mentioned that his Sadr, Shaikh Zain, demolished many Hindu temples at Chanderi when he occupied, the very same Chanderi which Mehboob has depicted otherwise. By Babur's orders, Mir Baqi destroyed the temple at Ayudhya commemorating Rama's birth place, and built a mosque in its place in 1528-29. He destroyed Jain idols at Urva near Gwalior, as he states in his 'Memoirs'. There is no reason to believe that he used any measures to relax the harshness of the religious policy which he found prevailing. Then why should Mehboob's "Humayun" present an absolutely untrue and unreal picture of the times?

That is Niloufer, a new comer, in "Tadbir" a picture of Jayant Desai. They all come stretching their legs in dancing style.

As for Babur's son, Humayun, he had not any opportunity of developing any religious outlook of his own. He followed the path of least resistance and the system already in vogue. His religious view-point is well illustrated by his behaviour when he set out against Bahadur Shah. He would not attack him (a Mohammedan) as long as he was busy against the Rana of Chitor, besieging Chitor Fort. He sacrificed his own chances of an easy success against Bahadur Shah rather than not earn religious merit of helping the defeat of an infidel. He considered attacking Bahadur Shah then as assistance of an infidel and hin-

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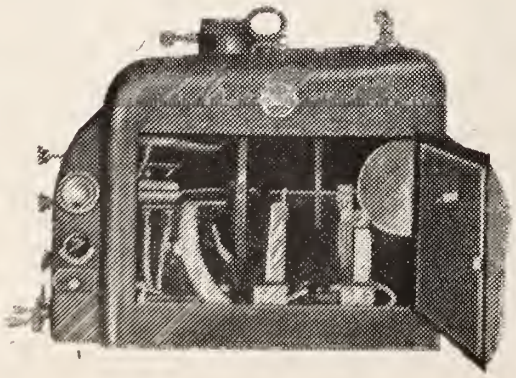

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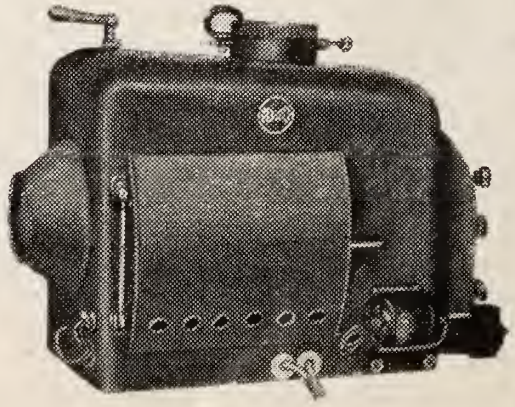

CINE AGENCY (INDIA F.A.A.

drance of a Mussalman. This is what Ferishta says. Could such a man behave as depicted by Mehboob's "Humayun"?

Under Babur and Humayun, as in fact under other Muslim rulers before and after, except Akbar and Jehangir, Hindus were distinguished from Mahommedans by bearing the following burdens of Muslim intolerance:—

1. Jizya: The foremost among these distinctions was the payment of a special tax, the Jizya, which had always to be paid personally by every Hindu under Muslim rule. The Jizya, which was abolished by Akbar and not restored by Jehangir, was a very heavy burden to the Hindu masses. But it was not its burden alone which was irksome. It was a badge of inferiority reminding them constantly that they formed a subject people under an alien rule.

2. Pilgrimage Tax: In addition to Jizya, there was Pilgrimage Tax which was paid by all Hindus who visited places of pilgrimage situated in Muslim States.

3. Public Religious Worship: Public worship of Hindu idols was forbidden. Also, Hindus were not allowed to build new public temples or repair old ones. Sometimes in a fit of fanaticism even old existing temples were desecrated or destroyed. Religious festivals like Holi and Diwali raised extremely difficult problems.

4. Public Services: Revenue records were usually kept in Hindi by Hindus. This implied the employment of a large number of Hindus in the revenue department. But, they were paid not by the State, but by the cultivators themselves. They could not therefore be called public servants of the State. Ordinarily, it would be safe to assert that the Hindus were excluded from all except the lowest posts, like revenue clerks.

5. Sumpturary Laws: As the Fatawa-i-Alamgiri declare the Hindus were not to be allowed to look like the Muslims. The underlying principle was that the Hindus should look humble. Sometimes the Hindus might be asked to wear distinguishing marks on their dresses, so that they might not be mistaken for Muslims.

6. Law of Blasphemy. There were also laws against blasphemy and sometimes even maintaining Hinduism and Islam both to be true came under blasphemy. And of course a word in criticism of Islam was severely punished.

7. Apostasy: A Musalman could not be converted to Hinduism, and a Hindu, who had been converted to Islam could not be converted back to Hinduism. Apostacy was a capital offence.

All these above indications of religious fanaticism prevailed in India under Babur and Humayun, as under Sultans before them. If Mehboob wanted to produce a picture promoting Hindu-Muslim unity, he should have taken Akbar for the theme of his picture. It was Akbar in whom the Bhakti movement finally crystallised in clear-eyed vision of tolerance towards non-Muslims. It was he who forbade the use of beef as the cow was considered a sacred animal by the Hindus. And in many other ways he respected the sentiments of Hindus. But he was called a Kafir by his Muslim historians and considered to be anti-Islam. This was the state of Muslim religious intolerance in those days that a broad-minded ruler like Akbar was adversely criticised for his tolerance.

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A.I.C.C. Filming Monopoly

Did Motwane Get Congress Monopoly?

Ambalal Patel Makes Grave Allegations!

On the 25th September 1945, two days after the historic session of the All-India Congress Committee in Bombay, Mr. Ambalal J. Patel, Chief of the Central Camera Company wrote a letter to the "Bombay Sentinel" as follows:

"I think that the Congress belongs to all of us. On that assumption I approached the General Secretary of the B. P. C. C., to give me a chance to film the A.I.C.C. session, but I was told that the monopoly is given to Mr. Motwane of the Chicago Radio. Further I was informed that Mr. Motwane lends the loudspeakers free of charge instead of hiring in which case the charge would amount to Rs. 25,000.

"I reliably understand that during the last A.I.C.C. meeting Mr. Motwane had the privilege of supplying free loudspeakers by collecting equal or more amount by the way of transportation charges, plus free publicity by displaying big signs of Chicago Radio even on the microphone, blocking the heads of the speakers.

"If this is the way the Congress is exploited and others deprived of the ordinary right of filming such occasions, there is something shady about the people giving exclusive rights. Anyway, I was told that if I want to film the meeting I should approach Mr. Motwane who would give the permit to do so. During the last meeting I had approached Mr. Motwane and he gave me the permission to film the meeting. But when my cameraman went in he was actually thrown out. This time there is not even a reply to my letter.

"Positively the B. P. C. C. is making a great blunder by giving monopoly to a person who has never so far given any film in reasonable time. It is extremely regrettable that such important occasions are not allowed to be filmed by at least some recognised concerns."

Recruit Hyderali Meherali of P. O. Box No. 1980, Nairobi, says he has a "filmic" body. He is 21 and has acted in school dramas.

Kamal Zamindar, a new boy faces the camera in "Dhanna Bhagat," a Ranjit picture.

As the above letter contained some grave allegations against the Indian National Congress, we addressed letters to all the parties concerned and we reproduce their replies below.

Wrote Mr. Nanik Motwane on 28th September:

"My dear Baburao,

Thanks for your kind letter of the 27th September, received by me today only. I tried to contact you at your office, but was told that you are away shooting a picture. Therefore, when you are back in the office, kindly give me a ring and I will gladly come and convince you that no monopoly of any kind was or has been given to me, and after you have had all details you will find that you have been misinformed. I am awaiting a call to come and see you.

With kind regards, I am,

Yours sincerely,

Sd|- Nanik G. Motwane."

Recruit M. A. Baqi of Red Hills, Hyderabad (Deccan) looks like Jeevan. He is a Government servant but fancies film work. He has eyes that can do the trick.

Mr. Ambalal Patel explained his position further by a letter dated 2nd October:

"My dear Baburao,

On receipt of your letter dated 27th September 1945 though I tried to get in touch with you on 'phone I could not get you and hence I am writing this reply.

My statement which appeared in "Bombay Sentinel" as well as "Bombay Chronicle" regarding the B.P.C.C. is absolutely correct but unfortunately I have no correspondence except a letter which I wrote to Mr. Motwane, a copy of which is enclosed herewith.

Regarding the summary of my personal discussions, it is as mentioned in my letter to the Press. But after the appearance of the letter in the papers I had a telephone call from Mr. Motwane to tell me that he would have given me a pass if I had ap-

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proached him, to which I replied that about eight times my man called at his place and on all these occasions if he could not meet Mr. Motwane, how would it have been possible for me to contact him. He replied that in any case the film he has taken is entirely at my disposal. I expressed my thankfulness to this offer, but I didn't need it.

Talking further about his loudspeaker system and its failure I mentioned that I think the reason for this failure is the use of a very old system, for, they are undoubtedly out of date models. For this he had no reply. But I stil think that the model of loudspeakers he installed is of a very, very old type and the failure is mainly due to that.

The B. P. C. C. may try and give explanations to the public to prove otherwise, but I should believe that they are the people to be blamed for giving such monopolies on which really speaking there is no systematic control, for even after Mr. S. K. Patil's giving monopoly to Mr. Motwane, Mr. Hutheesingh gave permission to the Indian News Parade to film the occasion in other capacity. The above are all facts and if you want any further information please let me know.

Sincerely yours,

Sd|- A. J. Patel."

We publish below the letter Mr. Ambalal Patel wrote to Mr. Nanik Motwane on the 19th September seeking permission for filming the A.I.C.C. session in Bombay:

"Dear Mr. Motwane,

As I wish to send my cameraman and his assistants to the All-India Congress Committee meeting, I shall be very much thankful to you if you will kindly arrange to issue the necessary passes per bearer for four persons as under:—

2 Cameramen

1 Sound Recordist

1 Assistant

Thanking you once again,

Sincerely yours,

Sd|- A. J. Patel."

The Indian News Parade who filmed the A.I.C.C. session have also something to say about this affair. Writes Maior Moylan, the genial Chief of the Indian News Parade, on the 12th October:—

"My dear Baburao,

I have for acknowledgment your letter of 27th September 1945 on the subject of Ambalal's letter in the "Bombay Sentinel". Whilst I fully endorse Ambalal's views I have no personal complaint against B.P.C.C.'s attitude towards Newsparade in this instance.

It is true that the monopoly had been given to Chicago Radio Company but when we drew Mr. Hutheesing's attention to our difficulty he very kindly granted us, after consulting Mr. Motwane, the necessary permission to cover the event.

Yours sincerely,

Sd|- William J. Moylan."

What has the Bombay Provincial Congress Committee to say about all this? Here is its hefty Secretary S. K. Patil's letter dated the 10th October:

"Dear Mr. Patel,

I thank you for your letter dated the 27th September. Mr. Ambalal Patel has made unfair and untenable allegations. The very fact that more than five film companies were allowed to film the A.I.C.C. Session, including the Government organization—the News Parade—should convince anybody that Mr. Patel's allegations are wrong.

As regards the allegation made by Mr. Patel about large amounts having been paid as transport charges, it is absolutely unfounded and mischievous. You will be interested to know that even Mr. Patel was never refused permission to film the A.I.C.C. Session.

Trusting this clears the position,

Yours sincerely,

Sd|- S. K. Patil

General Secretary."

Surendra looks as if he has never seen a woman before, least of all one with a flute on the lower lip—and all this in "Chand Chakori", a social story of Ranjit

Every pot on the head is not a water pot. Kamla Chatterjee is probably carrying cooked vegetable in "Dhanna Bhagat," a Ranjit picture.

KIRTI PICTURES (Bombay)

Producer P. B. Jhaveri seems to have floated two new production companies, under the names of Jupiter Art Pictures and Bharat Talkies. Under the first banner he has already started producing "Tilasmi Dunia" directed by A. M. Khan while, under the second banner, a social picture called "Her Highness" is handed over to Director Balwant Bhatt.

SHALIMAR PICTURES (Poona)

The latest news coming from Poona is, believe it or not, that W. Z. Ahmed is intensely busy with his new production programme. A lot of shooting has already been done of "Prithviraj Sanyukta", a historical subject featuring Prithviraj and Neena, and directed by Najam Naqvi.

Mr. W. Z. Ahmed has also shot a considerable footage of his mythological story "Shri Krishna Bhagwan." "Ghulami", a patriotic theme, is awaiting release.

FAMOUS FILMS (Bombay)

Producer Shiraz Ali Hakim can rightly be called a motion picture phenomenon seeing the number of things he has been handling all at once.. No one can say what Shiraz Ali Hakim will do next. Under the banner of the Famous Films the new picture that has gone into production is called "Moghul-e-Azam" featuring Veena, Nargis, and Chandra Mohan. The picture is being shot in the studios of the Bombay Talkies and it is being directed by K. Asif.

RAMNIK PRODUCTIONS (Bombay)

Producer-director Mazharkhan is also very busy these days like everyone else in he industry. He has already finished "Pehli Nazar" and we find him supervising the production "Naiyya", a social story featuring himself and Munnavar Sultana. This picture is being directed by Aslam Noori.

STANDARD PICTURES (Bombay)

Producer Havewala has been working hard on his maiden production "Bairam Khan". The way his work has progressed recently it seems that the producer has been able to make up for a number of initial difficulties resulting in waste of time. This glorious Moghul subject of the times of Akbar the Great is being directed by Gajanan Jagirdar and in the cast we find leading artistes like Mehtab, David and Ghulam Mohd.

D. R. D. PRODUCTIONS (Bombay)

"Nek Parvin", the third production of this company, is reported to be nearing completion. This picture which features Ragini, Yakub, and others is once again in the hands of Shiraz Ali Hakim. As the subject is being directed by S. M. Yusuf, film-goers can be pretty sure of getting a thrilling motion pictures.

KISHORE SAHU (Bombay)

Under the trade name of Ramnik Productions, Producer Kishore Sahu is reported to have completed "Veer Kunal", a story of the olden times. We are told that this picture is going to be an authentic interpretation of the Mauryan period because Kishore is reported to have visited 19 museums in India, that is one less than a score, in pursuance of an elaborate research. This picture which features Shobhana Samarth, Durga Khote and Kishore himself is reported to have become a beautiful spectacle.

P. D. C. PICTURES (Bombay)

"Chhamia", the maiden production of Producer Protima Dasgupta, is drawing unexpectedly well at the New West End in Bombay. Encouraged by her success, Protima has announced two more productions in "Kaneez" and "Patang". Both of them are social stories written to suit Begum Para and Protima herself. We are sure Protima is going to stay as a producer pretty long.

This is rather an interesting situation from "Gvalan" a social story of Amar Pictures starring Sushila Rani

GIRDHAR BAHAR PRODUCTIONS (Bombay)

The latest news from Producer G. A. Thakur's quarters is that "Rehana" is being shot in the out-doors in the Shalimar Gardens of Lahore. The producer claims an unique feature in Miss Roofi's dance and the picture is expected to be completed in the first week of December.

A. H. PRODUCTIONS (Bombay)

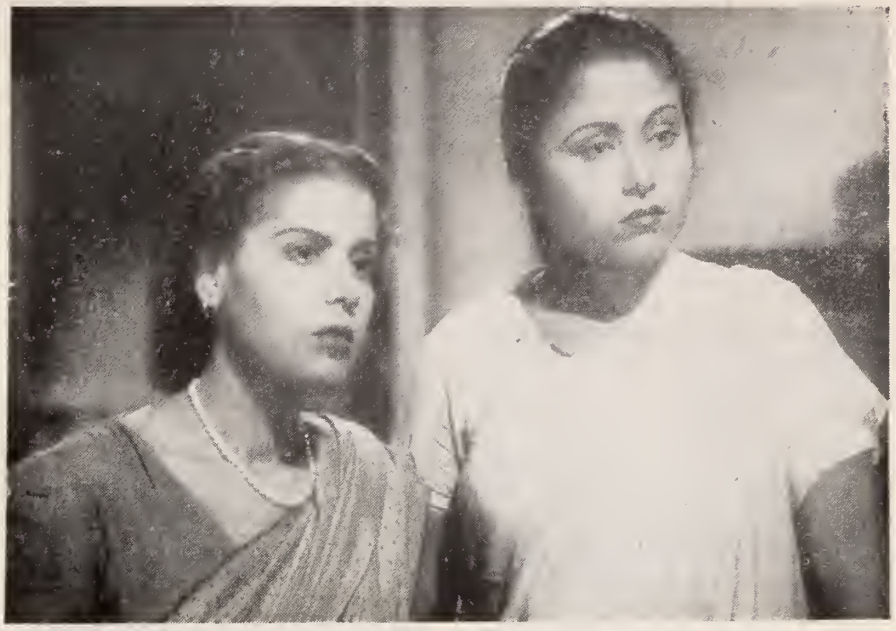
"Neelam", the maiden picture of these people will have been released on the screen at the Kamal Talkies in Bombay by the time this issue is in hand. "Neelam" is being released through New India Pictures and it features Meena, Harish, Kanhayalal and others. This picture which is directed by Ahmed E. is expected to have a good run at the Kamal Talkies.

FREE INDIA FILMS (Bombay)

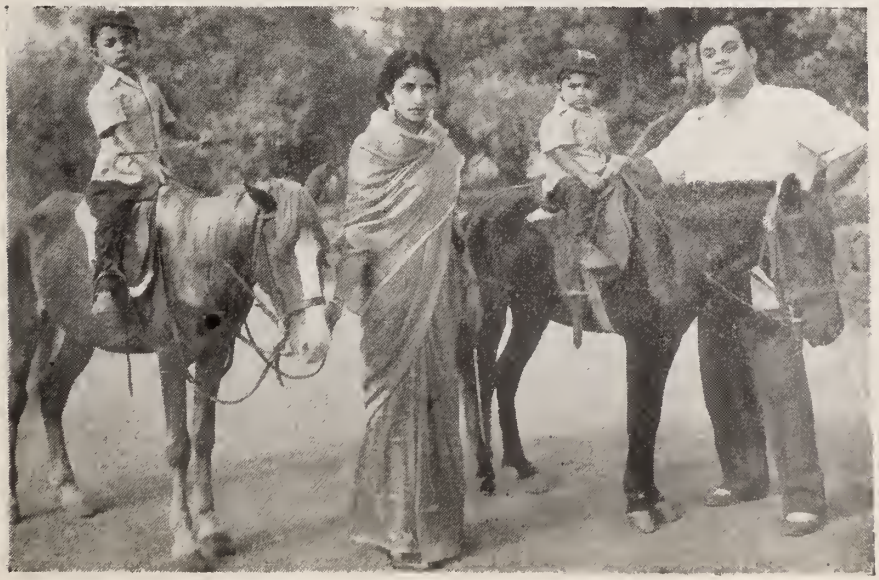
Under this attractive name, two students of the Film Academy of India, Messrs. K. K. Malhotra and Krishin Advani have launched a new production company. Both the boys are very enthusiastic and they have chosen for their first effort a social story called "Once Upon A Time". The story of this picture has been written by K. P. Shahani, while the screen-play, dialogues and songs are written by Dewan Sharar. We wish these boys every success.

PRAFULLA PICTURES (Kolhapur)

Producer-director Winayak is a very busy person these days, seeing that he is directing two pictures simultaneously. His first assignment is for the Rajkamal Kalamandir while the second one is "Subhadra" which he is producing for himself. "Subhadra" is a story from our ancient mythology, but we are told that it is presented by Director Winayak in a comic strain. It is not difficult to do so, seeing that Shanta Apte is acting Subhadra and Ishwarlal, Arjun. This picture will be ready for the screen sometime in the month of January.



"Ameeree" seems to be a solid proposition with these broad-chested damsels—Ramola and Mollina.



Seeing the horses at Matheran Mazhar Khan put his little ones—Anwar and Afsar—on their backs—and even Mrs. Mazhar Khan can manage those tiny quadrupeds.

SHREE FILMS (Bombay)

Seth Chunibhai Desai, the Chief of Supreme, seems to be a happy man these days, having seen the final trial of "Meghdoot" directed by Debki Bose. This classic of Kalidas, features Lila Desai and Shahu Modak. The music of this picture has been given by the well-known Bengali Director Kamaldas Gupta and this feature, therefore, is likely to be the main attraction of the picture.

ASIATIC PICTURES (Bombay)

Once again, under the watchful eye of Seth Chunibhai Desai, Director Gunjal is taking the final outdoor shots of "Panihari", a social story which is being produced under the banner of Asiatic Pictures. This is a village subject featuring Shanta Apte and Surendra. The picture is expected to be ready sometime in the month of December.

AMAR PICTURES (Bombay)

Director Surendra Desai seems to have increased a couple of inches in his stature the way people have liked "Ratnavali". This original Sanskrit play was written by King Harsha and the producers expect this to be a good box-office hit. Featuring Ratnamala and Surendra, no pain or expense seem to have been spared to make this story as attractive as possible.

Another picture which these producers have on the anvil at present is a social subject called "Gvalan". Starring Sushila Rani and supported by Bipin Gupta, David, Sheikh Hassan, Trilok Kapoor, Madhuri and others, this story of village life is being directed by Baburao Patel. All going well, the producers expect the picture to be ready for release in the first week of January.

JAYANT DESAI PRODUCTIONS (Bombay)

Jayant Desai who is one of our fastest producers reports to us that "Tadbir", a social story featuring Saigal and Suraiyya has already been completed. In fact, he expects the picture to be released in early November.

Another picture on which Jayant has started work is "Sohni Mehwal" featuring Begum Para, Ishwarlal and Dixit. This is evidently a romance in the well-known "Laila Majnu" style.

Jayant Desai also informs us that he has signed down Khursheed, the erstwhile Ranjit star, on a long term contract. Khursheed will be soon cast in a historical film called "Jehangir."

DIN PICTURES (Bombay)

Under the smart supervision of Mr. M. A. Mughni, this company has once again been revived. Their present production in hand is called "Jag-Biti", a subject written by Agha Jani Kashmiri and featuring Nirmala.

INTERNATIONAL FILM DISTRIBUTORS (Bombay)

This is evidently a new distributing company for exporting Indian pictures overseas. They seem to have made a good beginning seeing that they have already acquired several leading pictures from the town. Some of the pictures are "Laila Majnu", "Phool", "Ram Shastri", "Chand", "Ragini", "Chhamia", "Aina" etc.

RANJIT MOVIETONE (Bombay)

By the time this is in hand "Mumtaz Mahal", a historical subject, directed by Kidar Sharma will be drawing crowds at the Opera House in Bombay. This picture features Khursheed, Chandramohan and Kajjan.

At the studio, Director Chaturbhuj Doshi has completed "Moorti", a social subject featuring Khursheed and Motilal. He has begun another social story called "Phoolwari" featuring the same leading artistes with the addition of Dixit.

Director Manibhai Vyas is busy shooting "Dharti", a story of Mother Earth featuring Mumtaz Shanti and Trilok Kapoor.

That slick Director Aspi is busy with a costume picture called "Rajputani". Featuring Veena and Jairaj, quite a bit of work has been done on this picture.

News comes to us that "Chand Chakori", a social subject directed by Kidar Sharma has been released in North India. And as in case of the

When David sports a beard he raises his histrionic standard, as seen in "Gvalan" a picture directed by Baburao Patel

early weeks of all picures "Chand Chakori" has also brought good reports from the North. Other pictures which are ready for release are: "Dhanna Bhagat" directed by Kidar Sharma and "Prabhu-ka-Ghar" directed by Vajahat Mirza.

NAVYUG CHITRAPAT LTD. (Poona)

"Panna" is having a merry run all over the country. The success of "Panna" has given an impetus to Navyug business. They have been able to sell the North Indian rights of "Din Raat" at a better price than "Panna".. At the studios in Poona, Director Vedi has finished a lot of shooting of "Room No. 9", a social subject, featuring Gita Nizami, Shyam and K. N. Singh.

MANSATA FILM DISTRIBUTORS (Calcutta)

This new firm of distributors will be shortly releasing "Rajlakshmi" produced by M. P. Productions and featuring Kanan with Chhabi Biswas. Another picture which they have all ready for release is "Takrar" produced by Art Films and featuring Jamuna, Molina and Nawab.

MURLI MOVIETONE (Bombay)

Written by that well-known writer of Sind, Mr. K. S. Daryani, "Shravan Kumar" is expected to be an emotional classic of the screen. It is a story that revives an ancient subject in which the son makes all the sacrifices for his parents. This picture which is directed by Ram Daryani features Mumtaz Shanti, Chandramohan, Pahari Sanyal and others.

ADVANCE FILM EXCHANGE (Bombay)

This firm of distributors has secured the exploitation rights of "Ghar", a social story produced by Sunrise Pictures. Written by Mohanlal Dave and featuring Jamuna, Nawab and Yakub, this picture is reported to be drawing well at the Maiestic Cinema where it was recently released.

NEW TALKIES LTD. (Calcutta)

Director Barua is reported to have completed shooting of "Pahechan" starring himself and Jamuna. This is a social story with the usual entertaining gags.

STAR PRODUCTIONS (Bombay)

If hard work is any criterion of quality, Producer Ratanbai Begg's two social pictures should be good entertainment. The first is "Dharm" while the second is "Dasi or Ma". Both these pictures are ready for release.

Ratanbai has started another one now called "Dua." It is a gipsy folklore with plenty of pep.

NATIONAL STUDIOS (Bombay)

This company has against burst into activity and heir next story deals with a social theme having a historical background—a curious combination. The title of the story and the cast will be announced later.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

SEARCHING COURTESY, EH ?

"I had sent my man to purchase two tickets of Rs. 1|4|- each for 7-0 P.M. show of 'Vikramaditya' but through mistake he brought tickets for 4-0 P.M. show. I went to the Manager of Super Talkies to get the tickets changed but he refused to do so, saying that tickets once purchased were useless and that I would have to buy new ones. Under the circumstances I had to lose Rs. 2|8|- unnecessarily. Do Evergreen people wish to make money this way because 'Vikramaditya' does not collect well otherwise?"

SANTA CRUZ **N. V. Vatsraj.**

EVERGREEN, EH ?

"The part of a hero or a heroine, 20 or 25 years old as depicted in

Sheikh Hassan—a newcomer—makes motion picture history in "Gvalan", a social story of Amar Pictures.

the story of the picture is invariably played to our surprise and disappointment by film stars who are far above that age and appearance, in spite of the make-up, and then we have to believe things which our naked eyes refuse to believe. While I have great regard for their histrionic abilities, I fail to understand how they can succeed in playing roles for which they are not physically suitable. How can they camouflage age?"

BOMBAY. **S. V. Bhalekar.**

ONE MAN JOB

"Your reviews of pictures are the most outstanding feature of "Filmindia" and thousands of your readers buy the mag for reviews only. It is noticed that you publish late reviews of many films and our money is wasted in many cases as we are led astray by false publicity of certain films. Will you kindly pay special attention to this and instruct your lieutenants who do this job to be a little more prompt in this respect? If you can arrange to publish reviews as soon as films are released in Bombay, you will save a lot of hard-earned money of people like me. Thanks."

LAHORE. **J. L. Mehta**

WELL, DALSUKH?

"In the local Prabhat Cinema, sanitary arrangements are rotten. Bath-rooms are in a shocking condition, and the theatre is owned by people like Pancholi. Can't you do something for the good of the public?"

LAHORE. **J. L. Mehta.**

GRAVE DIGGERS

"Is it lack of originality or bankruptcy of brain which prompt the South Indian film producers to unearth the fossils of grandmotherly tales one after another and exhibit them with such great boosting? It is a pity that they have become archaeologists !"

BANGALORE. **A. N. Narayana Rao**

MASSAGING AGE

"Almost all the social pictures of Director Sohrab Modi have invariably failed. Take 'Parakh,' for instance, and you will find it hopeless from the beginning to the end. Such themes seldom coincide with our every day life and stories of this type can hardly appeal to the average intelligence. As for Mehtab, she is too old and out of date for such roles. One gets cross with her continuous presence in almost every scene, and there is no way out except the 'EXIT'. Is there any iota of possibility for a weather-beaten woman to play the part of a maiden of sixteen and that too with the pious hope of courting success? There is a place for 'Make-up', no doubt, but if crabbed age is to be chosen as substitute for youth, the choice is sure to lead to disaster."

SIMLA. **Hassan Amir.**

ALL ROT

"The other day when it was announced that the Government Raw Film Control would go very shortly, I had a rude shock. Inspite of the drastic cut in their rations, our producers flooded the market with a lot of motion picture trash. Recent years have not seen even half a dozen pictures of worth. I don't know how much more of rotten stuff we may have to bear."

MADRAS. **H. Gopala Rao.**

A WAIL

"In all cinema houses lower class seats (1st & 2nd classes) cannot be reserved. A person who enters the house first, ties up a few kerchiefs or some rags and we have to accept these seats as "reserved". It transpires that many such seats are not for the guys for whom tickets have already been purchased but "they are anticipated to attend that

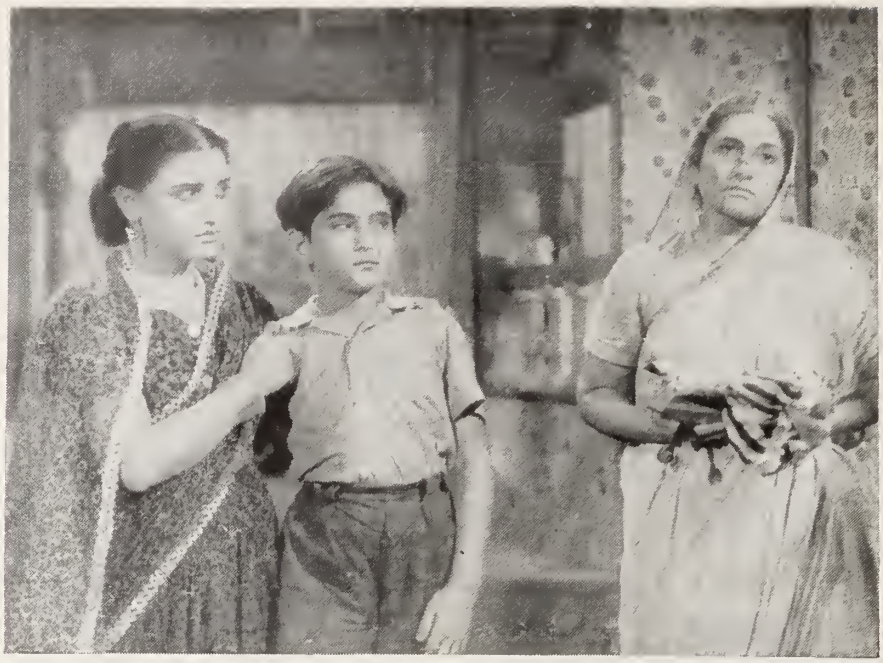
"Gvalan", a social picture directed by Baburao Patel will introduce the future great character-actor of India—Mr. Bipin Gupta. Watch this man. He is your favourite.

show" Many a time these fellows never turn up at all! "Quarrels often take place amongst cinema-goers because one entering a house sufficiently in advance is denied a better seat. "Would all cinema managers look into the matter and give directions to their staff not to allow this tie-up business any more ?"

BOMBAY. **H. S. Narayan.**

ALAS !

"Keeping in view his latest productions, i.e. "Shanker Parvati",



Zilloo has a pathetic role to play in "Tadbeer" a social story of Jayant Desai Productions.

"Shahenshah Babar", 'Vish Kanya' and "Pagli Duniya", (which are incidentally representative of the mythological, historical, costume and social themes produced today) one is bound to conclude that the Ranjit boss, Seth Chandulal Shah, once upon a time a pioneer of our film industry, has lost all interest in film production—apparently because he could not keep pace with the rapid progress our film industry has made in every sphere today, what earthly good is served by producing this rot when such pictures, fortunately or unfortunately, fail to click at the box-office? Is he the same producer who gave us pictures like "Holi", "Thokar" and "Pagal" etc? One simply wonders. "If his present pictures are really the true specimen of what he and his men consider to be "motion-pictures", I am afraid that the sunshine period of Ranjit is almost over."

SIMLA. **Mansoor Mojez.**

WHOLE HOG, EH ?

"In one of the issues of "filmindia" you wrote about the necessity of the Government leaving the film industry alone and that the industry should return to its pre-war status. This might in some way help to improve the North Indian films. But what about the South Indian films? They will again begin to tell the whole story of Ramayana in one film. Don't you think that some restriction on the length of films should be continued—at least in the South?"

MANGALORE. **K. U. Kamath.**

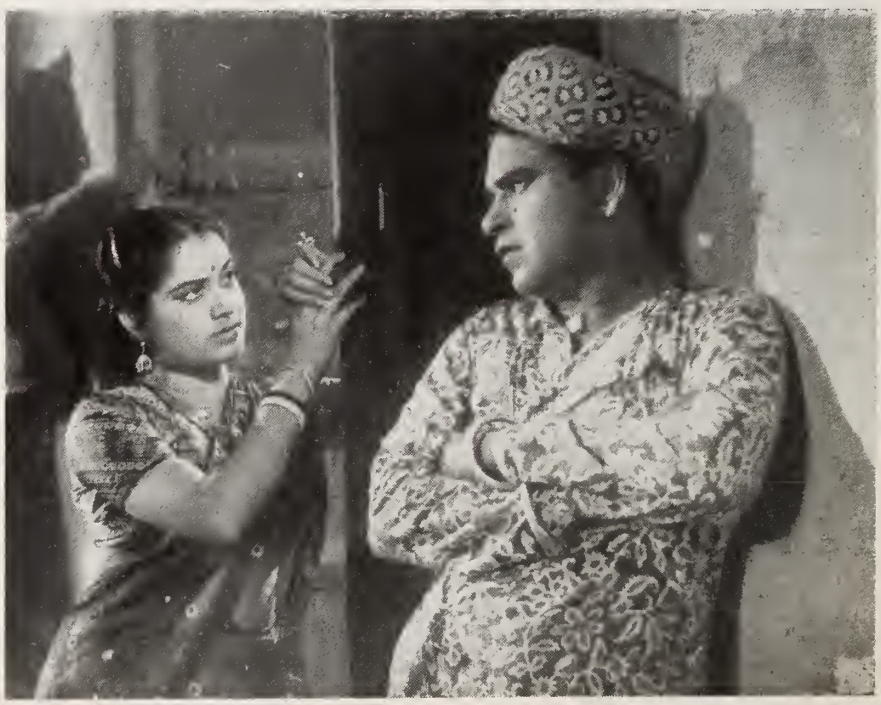
INDIA FOR REVENUE

"Why is it that no mention is ever made in most of our English dailies of Indian films? Even a picture with a theme like "Apna Ghar" passes unnoticed in our daily press. Nothing is ever said regarding our historicals like "Pukar", "Sikandar", "Ramshastri" and "Vikramaditya". Our social pictures of "Raja" standard go off the screen without any favourable comments in our papers.....And whatever is said is but an insertion by the Producer or the Distributor. Yet English pictures occupy a lot of space in their columns.
"In other countries films produced locally get due publicity in the press—then why not in India which needs better pictures more than any other country in the world? And yet with all this shabby treatment to Indian pictures, these papers wish our producers and directors to give the people instructive and educative pictures without giving them an inch of space in their columns!"
NEW DELHI.

Kailash Nath Kapur

PRODUCERS ARE GIPSIES

"Barring a few happy exceptions, the so-called jokes in our Indian pictures, can be aptly described as "most vulgar". A person who happens to go to see a picture like 'Papi' with the ladies of his family, before having gone through your review, feels like having jumped into a dirty pit when the so-called comedian tries to be funny with his cheap and vulgar "humour". It is high time that our producers wake up and realise that every pic-



Yakub annoys Shanta Apte a lot in "Panihari", a social story of Asiatic Pictures.

ture that is produced in India is a reflection upon the character and moral traditions of the country and its people."

LAHORE. **Kr. Surinder Singh.**

LOOKS LIKE

"For the last decade we have been seeing the same faces over and over again and we feel it is impossible (so it seems) to replace them. If great statesmen could be 'successfully' replaced, why not these "great actors"? Charlie would do better in a circus, not to mention our friend Ullhas. Chandramohan has lost his flerceness and looks more like a damsel in distress. Motilal is no longer the idol of millions. His face shows signs of weariness so often found on men with one foot in the grave—to say nothing of the 'bald patch on which his future is written.' Is the film industry really exhausted?"

PIETERMARITZBURG.

Bridglal Pachai.

AND MY EXPENSE AND TROUBLE?

"Your success as a film editor and critic has evoked a sincere desire in many film fans to see you and discuss certain important points concerning the film industry. But under present circumstances, it is extremely difficult for the majority of them to undertake the expensive and troublesome journey to Bombay. I would, therefore, request you kindly to make periodical visits to the premier cities of India to make contacts with the lovers of the industry which would, apart from making you and your magazine still more popular, have the healthy influence of educating the fans and making them film-minded. You would also be able to find some new talent worthy of introduction in the film industry."

ALLAHABAD. **M. A. U. Khan.**

AND OTHER REVIEWS?

"For the first time in my life I read a really good review of an Indian film, in an Indian film magazine, and the honour of that goes to Mr. Baburao Patel for his review of "Humayun" in his issue of July 1945. It was an exquisite review portraying the real feeling of an artist, journalist, scholar and nationalist. He deserves the whole Nation's gratitude and let all the film journals follow his noble lead and not make journalism a hot bed of quislings. "And let the producers of historicals also take a note from his review. Let them put an end to the butchering of the Indian history—its glory and its antiquities just for a few thousands of rupees, as they are now doing dangling before us "historical" and "costume" pictures."

BANGALORE. **Ram Murthy.**

MY FUNERAL

"I am a cine-goer since a dozen years. Considering with what great strain I see even the selected pictures, I admire your patience in going through all our present-day pictures."

BOMBAY. **K. Shrinivas.**

SHOW FOR FOOLS

"What is this 'Pagli Duniya'? Is this an entertainment? The producers say it is for both entertainment and enlightenment!—for whom?—for pagals or children?

"What is entertaining or enlightening in the wild frolics of those actors in bizarre clothes frisking and dancing like idiots and uttering some rot and Motilal making himself ridiculous in it? Is there any sense or consistency in the play?

"Do the producers presume that the average human mind is so bankrupt in intelligence as to de-

SJT. P. B. ZAVERI

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Mubarak is well surrounded and seems to be having a time of his life in "Veer Kunal" a costume picture directed by Kishore Sahu.

rive any entertainment or enlightenment from this preposterous farce?

"This picture is fit only to be shown to pagals and Hottentots."

MELVISHARAM.

Najmunnisa Begam

CHANGING PARENTAGE

"A few days back I had the misfortune of seeing Murari Pictures' "Shree Krishna Arjun Yuddha" and am still feeling the sour taste in my mouth. It is a long sequence of intolerable boredom with absolutely nothing in it either to entertain or to instruct. The story is the flimsiest imaginable which has been stretched ruthlessly and unnecessarily to waste 11,000 feet of precious celluloid. "One full reel has been devoted to Lord Krishna with his halo and his Chakra with a view to dupe the simple and foolish masses of this country who are flocking to see this flop of flops. Can you, Mr. Patel, besides suggesting innumerable improvements in our film industry also discover some device to improve the taste of the film-going crowds?"

NEW DELHI. **A. P. Sharma.**

WAR PROPAGANDA!

"Whenever an I. F. I. short is shown in our local theatres, we hear an unbearable hissing noise from the foreign fighting forces. It is high time that they should know that these I. F. I. shots are specially produced for the sake of these very foreigners, just to enable them to know more about our country, its culture and so on. Such being the case, if the foreigners still persist in creating such types of noises I am sure, that they will surely get on the nerves of the Indian spectators and trouble may be created any time."

SECUNDERABAD (Dn). **Miss Anala Alasingan.**

CHASE ANOTHER?

"It has almost become a fashion in our motion pictures to depict a dejected lover as a drag on society, a sort of parasite without any aim or work in life. All that he is asked to do is to drown his misery in cups of wine with a mad spirit of self-annihilation as if from the moment he is crossed in love, he ceases to be a man."

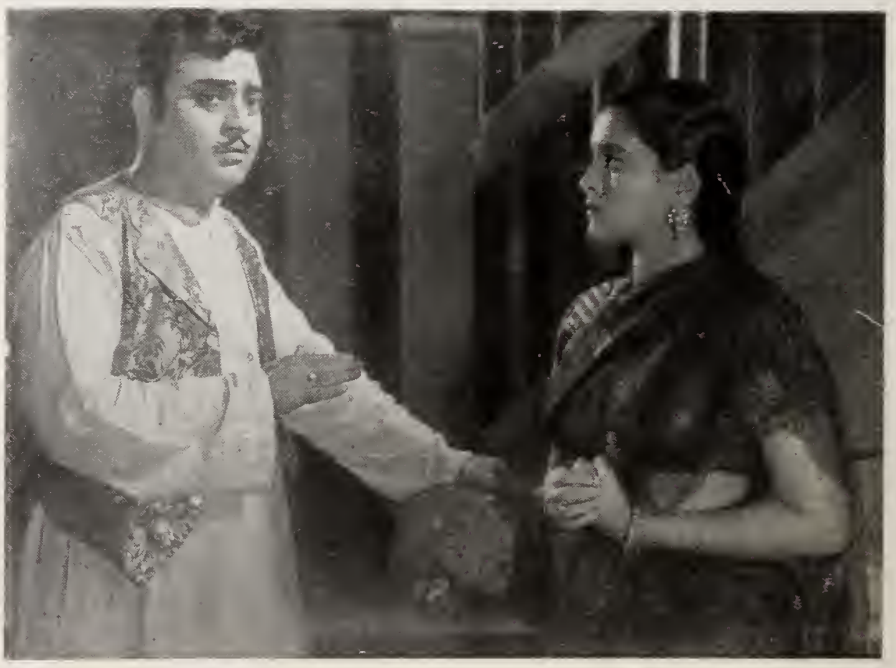
LAHORE. **Amar Jit Singh.**

SEND A MEDAL

"In enlightening the film fan of the vast technique and skill that is behind the film that is shown on the silver screen and in disseminating right knowledge and also in administering that dose of rectitude that is essential to the producers and film stars with an unbiased view of bringing the best pictures into the market, the "FILMINDIA" is doing yeoman service."

That was the view expressed by the members of the KASTURBA MEMORIAL READING ROOM at a meeting held last evening to discuss the utility of the various journals that are in the market today."

VIZIANAGRAM **G. S. N. Murty.**



Nalini is angry and Thengdi is worried and the distance is dangerous in "Phir Bhi Apna Hai" a Venus Picture.

MURDERING OTHERS?

"We have had enough of boy-meets-girl stories on our silver screen. Our producers are now repeating old historical romances Can you not instruct them to give us the life and sketches of heroes and heroines of other countries?"

BOMBAY. S. S. Kothari.

AGE-OLD GAME

"The real grievances of middle-class people is that once in a month they take their wife and children to see a picture, two or three hours before the next show starts, after spending their well-earned money for conveyance.

"These ladies and children and, of course, the head of the family stand in queue, and when the booking office opens to sell the tickets these people in the queue whose bones start aching by the time, find that only five to six people in the row get the tickets and the rest of the people, who are two to three hundred in number are told by the Cinema Managers that the tickets are sold out or over issued.

"These women and children after going through the hardship of standing in the queue for two to three hours with the scorching sun above, have to turn about and march out in disappointment. When they come out of the Cinema compound they find a few 'chokras' (If I mistake not, employed by the Cinema Managers) selling tickets at a 100% premium, and when they are asked how many tickets they can sell at a time, their reply is "IN ANY NUMBER."

"How the hell can these chokras get tickets in any number, when ladies and children standing for hours together in the queue cannot even manage to get "one single ticket"?

BOMBAY. R. J. A. Somjee.

It is rather an exciting situation from "Ameeree" a socialistic theme of Associated Pictures directed by P. C. Barua.

LOVE'S LABOUR

"I like your journal for its refreshing originality, quaint humour, withering criticisms (though they are apt to be jaundiced, at times.) and above all for its excellent English. It is a pity that you should waste such excellent talents and good paper on the rotten Indian pictures that are the order of the day. I suppose you regard it as your duty—purging the film-industry of its cheaper, baser elements. But in spite of all your excellent efforts, the Indian film producer refuses to be moved and persists in serving the public with the same stale, unpalatable sauce year by year By the way, why don't you reserve a page or two for reviewing American films, instead of wasting paper on, horrors of horrors, Telugu, and some times, Tamil trash!"

BOMBAY. N. S. Trasi.

Ullhas threatens to commit suicide—something sensible for the first time but he doesn't die in "Nek Parvin" a picture of D. R. D. Productions.

ANCESTRAL GLORY

"Historical pictures are flooding the country. They are presented with all the pomp and glory of outworn mediaevialism May be they are intended to recall the past with a purpose to remind the Westerners that we had culture and civilization of unrivalled glory, so that they may not keep painting us as villains only, as they were doing hitherto.

"For us it is stale, knowing these stories from the infant class till we finish our college terms. Are the screen aristocrats thinking in terms of money only? Why not they shuffle themselves and adopt the vogue of the day and give us a couple of pictures dealing with the present-day socialistic tendencies and of bombs and planes instead of swords and lances?

"We are going to live in the future and probe its mysteries and not live over again the bygone days, nor are we willing even to peep into the past."

BELLARY. J. M. Ziauddin

"Ameeree" a social picture of Associated is a story of the poor. It is a motion picture designed to move people.

BALD PRODUCERS

"It is indeed a news to hear, that Producer Hemen Gupta has applied to the Government of India for an 'Ex-Gratia' license to produce a film on the subject of Bengal Famine. The events of that tragic episode have formed the theme for many a story writer and novelist and yet not one producer has moved forward to present to the nation a graphic record of the events on the celluloid.

"It is strange how the whole civilised world has wept over the narrations of the nerve-racking calamity while apparently not a hair on the producers' swollen heads has been ruffled. Indeed it seems that many of our producers are blissfully ignorant of the fact that only the other day our country was in the hideous grip of a terrible catastrophe. the greatest calamity that ever befell any country in living memory."

VIZAGAPATAM.

Yeshwantharao.

"PALACE" AND "PARADISE"

"I find that most of the theatres are very badly ventilated. There are hardly any fans at work and on crowded days the whole atmosphere, filled with foul air and smoke of cigarettes, is very stuffy and as such becomes conducive to bad health. There is no limit to the number of diseases that one can contract in such stuffy places. I have seen people fainting more than once, in the thick of the crowd, even while the show is on It really requires some amount of stamina to prevent the feeling of nausea and giddiness while in the theatre. The cheaper seats being benches there is no limit to the issuing of tickets even though the number of persons inside the hall have exceeded twice the prescribed number. By the time the show is over most people have worn down their nerves and are feeling giddy, and too tired after the show for anything else.

"To add to these the seating arrangements are extremely bad. Most of the benches and chairs do not possess the required number of legs and one has to take the risk of breaking his neck before he attempts to sit on them. Most of the wooden furniture has nails pricking out and many find their dresses torn if they attempt at changing their positions of sitting. "The urinals etc. provided are so hopeless that most people find the walls of the building itself a fine place for emptying their bladders. Disinfectants are seldom used and apart from the foul air within the theatre one has also to bear the smell of the urinals which is worse than everything else.

"The cinema equipment itself in many theatres is in a very deplorable state. The arc is very dim and the sound inaudible. No word can be picked easily and the music sounds like the croaking of frogs in the rainy season.

"Moreover, the theatre owners frequently get hold of some rotten picture which is worn out and completely spoilt, probably at extremely reduced rates. The picture itself is generally only twenty-five per cent of its original self. The distributors must be severely dealt with for allowing such pictures to be screened. Profiteering in such a way is beyond all limits of human endurance. "It is for some entertainment after a heavy day's work that one usually goes to the theatre and if these are the amenities a person is provided, where is the justification for the theatre owner to run the theatre at all seeing that he is doing nothing but exactly contrary to the ideas and purposes for which a theatre is meant. The municipa-

All-round Shanta Apte will be seen once again in "Panihari", a story of Asiatic directed by Mr. Gunjal.

lities of most of the towns are either ignorant of the facts or simply don't care for the conditions in the theatres. After a show one feels like swearing never to see a picture again but in a small town there is lack of entertainment and one is tempted beyond all powers of restraint to see a picture. It is the public that is responsible for the theatre owner's bacon and if he does not see that the primary comforts of the cinema-goers are met with carefully, is it not disgraceful? Is it too much to ask seeing that film-goers pay for their entertainment?"

TRICHUR. **K. S. Menon**

SUGGESTED

"Will you be kind enough to suggest Mr. Shantaram to throw away his present list of stars and select a better set and direct it properly at least in his future films?"

BANGALORE. **G. K. Nanjunda Setty.**

I AM A FAN TOO

"I often see in some film journals foolish complaints of some film fans (men) that their favourite stars (women) do not reply to the fans' letters.

"What kind of mentality is this that arrogates to itself the right to receive a reply from the stars and feels offended simply because its inquisitive questions were not replied to? After all, why should a man attempt to contact a female star at all? What on earth has he got to say or do to her, a stranger, who has no concern whatever with him? Is it not enough that he is free to gloat over her beauty and charm on the screen? What more can he expect through correspondence with her?

"Film stars have their own work to worry about. Can they afford to waste their time in responding to every Tom, Dick and Harry who writes to them some silly things? What do you think of this absurditv, Mr. Editor?"

MELVISHARAM. **H. A. Rahman**

BALLOONS

"I cannot understand what type of brains are working inside the heads of some of our directors who insist on acting in their own pictures. They are not content with any side role but choose to play the hero against the beautiful heroines. I have no grudge against them if they really act. But they do not act properly and spoil their own pictures.

"Barua and Kishore Sahu are two of them. Barua was at the top when he directed pictures like "Devdas" and "Zindigi" without presenting himself in them. But when he ultimately became a "handsome and daring" hero (as printed in the booklet of "Rani") in "Jawab" and "Rani", and we know the result. Nobody can deny the genius in Kishore Sahu after seeing his "Raja". But I feel tnat "Raja" would have been far better had he not presented his bald head and wooden face in it. In "Shararat" he did the same thing and lost his prestige. "The latest instance of this mania is Shantaram who will be seen as the hero against his wife in "Dr. Kotnis". I am sure his Maharashtrian Hindi will be the black spot in "Dr. Kotnis", however great it will be. May I know what is the reason for this type of mania? Is it because these directors consider themselves to be the only living actors in India?—or do they not like others to act opposite their favourite heroines?"

GHATKOPAR. **M. L. Bhatia.**

OUR REVIEW

"Taramati" Fails To Move!

Beautiful Sets Don't Help The Story !

"Taramati" came to the screen after a lot of tom-tom because Raja Nene, the first disciple of V. Shantaram of Rajkamal and Jayshree, directed the picture as a supreme vindication of his art which had not found a good nursery in Prabhat.

Strangely enough, for his first independent effort outside Prabhat, the disciple took the very subject which the master had taken as his first talking picture. In "King of Ayodhya," V. Shantaram of Rajkamal and Jayshree had given a dynamic portrayal of the pathetic theme in which a virtuous king goes through hell and fire to prove his character put to test by the jealous gods of the Hindus.

After seeing "Taramati" it becomes clear that Raja Nene wanted to be different. Raja Nene has given a different picture and it is so different that it does not look like the traditional story of the proverbial, virtuous Harishchandra. Of curse, the usual incidents like Vishwamitra's jealousy, the auctioning of the royal members, the death of Rohidas etc. are there but round these well-known incidents, such strange sequences have been woven that "Taramati" looks a subject several shades different from "King of Ayodhya".

We cannot blame the producers, the Ramnik Productions, who seem to have given all and more to make this picture as spectacular as possible. The sets of the picture are surprisingly good and it was almost a shock to us discover that such good sets can be built at the Mohan Sound Studios. The entire picture seems to have been produced on a lavish scale and it is therefore more a pity that "Taramati" should fail because of a bad story and worse direction.

TARAMATI

Producers: **Ramnik Productions**
Language: **Hindustani**
Story: **G. K. Pawar & S. Athavale**
Dialogues & Songs: **Pt. Mukhram Sharma**
Music: **K. Bhole & Ramchandra Pal.**
Photography: **E. Mohamed**
Sound: **S. Damle**
Cast: **Shobhana Samarth, Vasant Thengdi, Baby Shakuntala, Anant Marathe & others.**
Released At: **Roxy, Bombay.**
Date of Release: **8th Sept. 1945**
Director: **RAJA NENE**

Kusum Deshpande is a good artiste and should be in more pictures. When Kusum plays the flirt, men dissolve. Here she is in "Meghdoot" directed by Debaki Bose for Producer P. B. Zaveri

Tiresome Old Tale

It's an ancient story in which a Hindu king is defined in the tiresome traditional manner by emphasising his virtues with a colourful extravagance which provides a pattern for the gods.

Harishchandra was the King of Ayodhya of whose virtue and character the gods in heaven became jealous. Very soon the irate Vishvamitra came down to earth to test the king and in doing so took the king, his consort and their prince through a number of tortures beyond the patience and suffering of ordinary mortals.

It's an old, old story which has happened to all the Hindu kings who have enjoyed through subsequent times an infallible reputation as gods. These subjects appeal to masses because these kings of old provide an idealistic pattern of human behaviour to the present humanity and inciden-

The three who worked to produce "Chhamia"—Para, Protima and Arora—now seem to be watching the picture on the screen. It looks like the eighth wonder to them.

Ragini—eyes heavenward in "Nek Parvin" a picture of D. R. D. Productions.

tally a kitchen-side argument to the tired old widows of present times.

As long as Indian motion picture producers keep on perpetuating the stupidity of producing such silly motion pictures with their pseudo-spiritual themes, our masses will continue to look upon ancient kings as gods of virtues. Such pictures compel our people to look back into the past for inspiration and all they get from such guidance is a reactionary outlook which is hardly helpful for the future.

Another angle which producers like to nurse in their minds is the myth that mythological pictures never fail at the box-offices. The failure of "Taramati" and many others costume pictures in the immediate past should explode this myth effectively.

Director Kills The Picture

Barring direction and story, the other production values in the picture are pretty impressive. The sets are beautiful and imposing and in places they have been photographed with plenty of imagination. Sound was pretty well recorded but the reproduction of the same at the Roxy Talkies is unfortunate. The Kapurchands with all their millions do not seem to be believing in efficient showmanship. The music in the picture is typically Maharashtrian and one often asked whether Harishchandra was the King of Kolhapur. At least, Taramati must have come from Kolhapur. Pt. Mukhram Sharma's dialogues and songs were full of obsolete words and were made unnecessarily clumsy. The song composition particularly is absurdly puerile. The story of the picture is not at all dramatic though the original subject had plenty of basic material for creating some tense drama.

Raja Nene's direction lacks emotional contents. Raja Nene must realise that human emotions create all the drama in a motion picture, and not sets and gardens. Raja's direction of the picture is mainly responsible for the failure of the motion picture story on the screen.

The Effeminate Narad

From the players, Saroj Borkar in the role of the shrewish wife of Kanhaiyalal gives a good performance. Kanhaiyalal gives her relief by his own good work.

Baby Shakuntala is too precocious and one feels as if a diminutive grown-up woman is acting. In children's roles, it is most important to maintain the childish innocence of the role.

Anant Marathe in the role of Rohidas gives an a-la-Vasanti dance and thus provides sex-appeal to Raja Nene's direction. This boy has been murdered by the stupidity of the director.

Nayampally was quite at home in the role of Vishvamitra and seems to have at last got a chance to use his special set of teeth which he had once prepared for a hunchback role in Sagar picture. The satisfaction of using this set once again should have compensated Nayampally more than the monetary recompense he got from the picture.

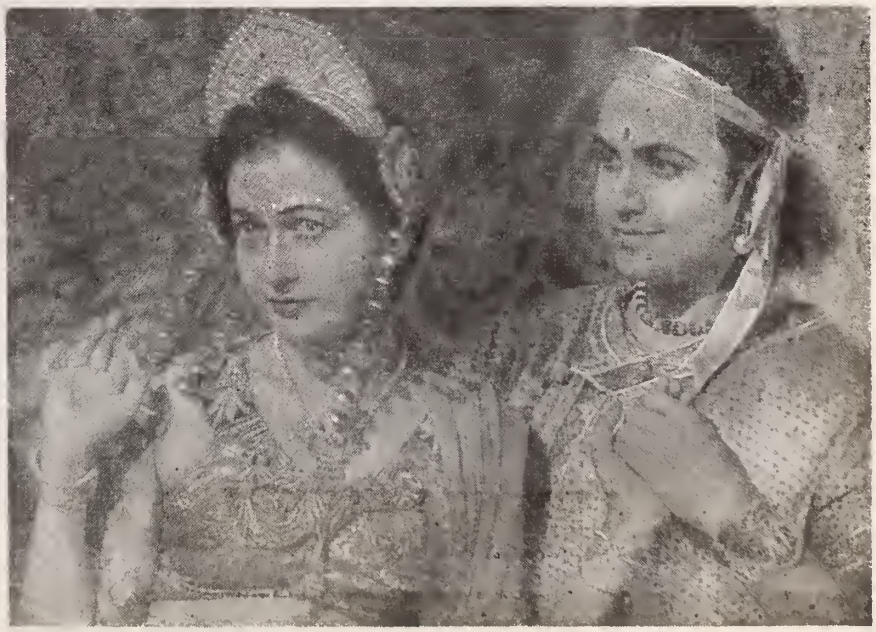
Vasant Thengdi does not look Harishchandra anywhere during all the 11,000 feet.

Shobhana Samarth looks Taramati above the neck but below it—Why say it? It is high time that this woman starts acting now to show us how well or badly she can do it.

Paresh Bannerjee looked too effeminate to be the bachelor Narad. Perhaps the director wanted to emphasise that it was the inherent effeminacy of Narad which was responsible for his bachelorhood. If that was the angle, angle, Raja Nene has succeeded eminently.

As a motion picture, "Taramati" is one long sequence of boredom. It is a pity that good people like Ramnik Productions have become the victims of the amateurish art of Raja Nene, the first disciple of V. Shantaram of Rajkamal and Jayshree.

Village audiences may be interested in the picture due to their familiarity with the subject, but town Exhibitors will succeed only in boring their patrons if they book "Taramati". The picture is a risky proposition on fixed hire basis.



With all the weight at one end, Shahu Modak and Leela Desai row the "Meghdoot" canoe to the other shore where Kirti Pictures are waiting to collect the profits.

MUMTAZ SHANTI—

In Shravan Kumar" a mythological picture of Murli Movietone, directed by Ram Daryani, Mumtaz plays the female lead.

OUR REVIEW

Mr. And Mrs. J. B. H. Meet To Produce "Piya Milan"!

All-Round Rotten and Boring Show

Now, don't get us wrong. We are telling you an industrial secret. It is that Mr. J. B. H. Wadia and Mrs. Hilla Wadia are perhaps the most sincere and the most hard-working people in the world. In addition they are serious people whose approach to work is never frivolous. In fact, they are so grave and methodical in their work that friends think that they have no sense of humour even by way of slight relaxation. This serious married couple is now producing motion pictures with the best of pious intentions. They give everything to their motion picture production but in their religious earnestness they forget to put into it intelligence and common sense.

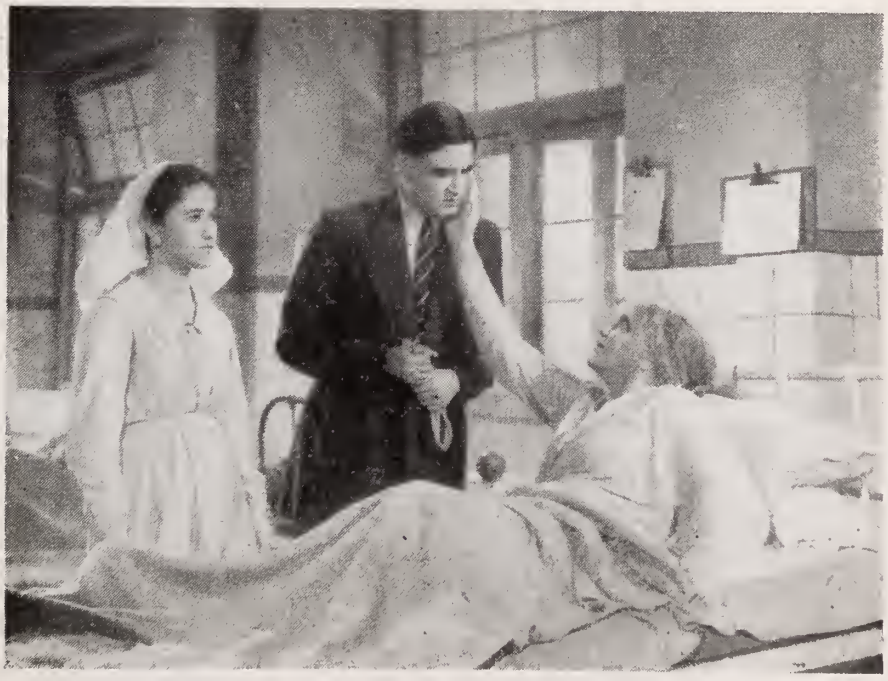
Don't get us wrong. We warn you again. The Wadias are very serious people. The only thing that is wrong with them is that they have been suffering from a long delusion that they are intelligent in addition.

We have not yet seen a single intelligent picture coming from Jamshed Wadia. In the past when 'gentle' Jamsu used to produce Nadia thrillers, no one expected Jamsu's screen to reflect intelligence. But one day Wadia's trademark-ship brought to the screen a different cargo and the film industry was shocked to discover that gentle Jamsu had turned a new leaf and had started chasing quality and purpose in motion picture production.

PIYA MILAN

Producers: Wadia Movietone
Language: Hindustani
Story: Munshi Sham Jilani
Screenplay & Dialogue: M. Naseem
Lyrics: T. Naqvi, M. Naseem & M. S. Jilani.
Photography: A. K. Kadam
Audiography: Minoo Tampal
Music: Feroze Nizami
Cast: Motilal, Nirmala, Najma etc.
Released At: Krishna, Bombay.
Date of Release: 22nd Sept. 1945
Director: S. M. Yusuf

Produced By:
Jamshed B. H. and Mrs. Hilla Wadia



Saigal, our singing idol, becomes a doctor in "Tadbeer" a social subject directed by Jayant Desai.

Recruit Mazhar Ali Sheriff c/o Hyderabad Co-op. Central Trading Society, Hyderabad, Deccan, is just 22 and stands over 5'-7½". He knows Urdu well and wants to try his talent on the screen.

M.A., LL.B., M.B.E., with files of Documentary News Letter, ex-Chairman of the F.A.B., ex-President of the Producers' Association, friend of M. N. Roy and what not, gentle Jamsu with more gentle Hilla, together gave a splendid promise of becoming future pillars of our industry. The last picture we remember of these intellectuals was "Bhakta Bodana", the story of a dacoit who went goofy over a god. The picture not only broke gentle Jamsu's bank but also broke the hearts of all his friends. The spectators went away in desperate disappointment from the dacoit and devotee that was presented on the screen.

Hopes now were centred in "Piya Milan", a beautiful name for the most rotten story ever presented on the Indian screen. Never before in the history of motion pictures in India has such bankruptcy of brain been shown as stands revealed in the 11 thousand feet of 'Piya Milan", perhaps the most putrid picture, a producer ever had the courage to project on the screen

"Piya Milan" is the most unpardonable waste of good celluloid by a man, who as an important executive of the film industry, should have realised the stern necessity of conserving the raw stocks of the country during the war years.

"Piya Milan" defies the English language. It is a picture that gives constant physical pain from the head

to the foot and from the first foot to the last. Even with the most sympathetic frame of mind one cannot find relief anywhere in the picture. By the time we arrive at the interval we get a feeling of having spent a week in the theatre and by the time we reach the end of the picture, only the spirit goes home, the body being dead long before. "Piya Milan" constitutes the most deadly lethal dose in entertainment.

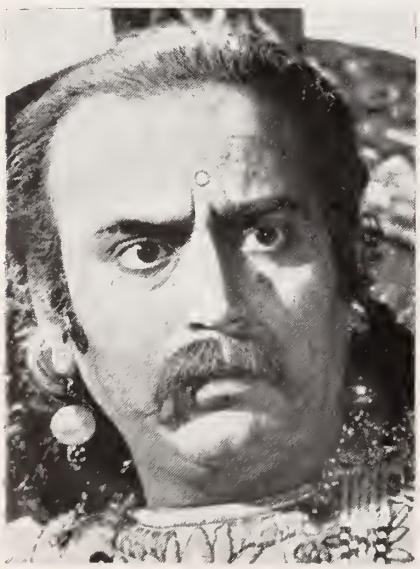
The picture does not claim even a momentary flash of intelligence anywhere. After this picture at least, the Wadias should shed their intellectual pretensions. If they go back to Nadia with the horse and the dog and the rickety Ford, they will have saved their friends from a living death, which these "intellectual" productions unconsciously provide.

Story Or Headache?

The story opens with Suresh and Gopinath managing the business of Aflatoon Gramophone Company. Suresh is the engineer and the proprietor while Gopinath is he music director. They are recording Zohra Jan of Ambala and after condemning her voice at music, they go in search of new talent.

By the way, Suresh is financed by Rai Bahadur Behari Lal, his would-be father-in-law who has a good-looking daughter in Maya, devoted to social work allied to war activities.

This girl Maya sings and dances in and out of season and bores every one stiff from the beginning to the end.



Mubarak has a role to suit his huge personality in "Veer Kunal", a Kishore Sahu picture.

When legs ran out of stock, Kedar Sharma has started ripping open ugly abdomens. This is perhaps all the "sex", Kedar could give in "Chand Chakori", a social story of Ranjit.

On the other side, Suresh and Gopinath, after some unconvincing interludes, come across Rupa, a village maiden with a good singing voice. Here 'gentle' Jamsu manages to kill the father of the heroine on some flimsy grounds and packs off Rupa to the city with the hero.

In the city, Rupa becomes famous due to her gramophone records. This is supposed to happen in India where nothing like this has ever happened. It is now time for the hero to fall in love with the heroine and in doing so, create the usual triangle of jealousy coming from Maya.

The usual conflict is now shown for a time till the hero's mother calls upon the heroine to make the usual supreme sacrifice for love and run away, leaving the hero to the mercies of Maya. At this stage the Government of India step in and demand their pound of flesh. So gentle Jamsu, being a gentleman by birth and M.B.E. at that, gives a ton for the pound demanded. He takes the heroine nursing with the Red Cross behind her and he makes Maya a troop entertainer. With these two 'intellectual' additions, the two producers seem to have sunk into their chairs to watch their brain work rolling out on the screen.

After a lot of singing or dancing by both the girls and after everyone is fed up to death, the hero meets with an accident and falls into the lap of the heroine. This very fall wakes up the conscience of Maya, who suddenly decides to turn her would-be husband into brother.

That ends the most stupid story ever presented on the Indian screen.

A Tiny Oasis

Throughout the picture there is nothing to be called a production value by the widest stretch of imagination or charity. This is one picture which is completely uniform and consistent in being silly and stupid in every inch of it.

We cannot believe that S. M. Yusuf could have directed this picture independently, remembering his good work in "Aina". We give him the benefit of doubt and acquit him.

From the players, only Nirmala has made some attempt to give some good work. There are places where she expresses herself with suitable emotions and manages to take some sympathy from the audience. With the exception of this tiny oasis, the rest of the picture is an arid desert of deep disappointment.

In short, "Piya Milan" is a picture which should be withdrawn from circulation because it provides an entirely misleading advertisement to our thirty-year-old film industry.

"Mun - ki - Jeet" Pulls At The Box-Offices !

Famous Story Sustains Audience Interest!

The cleverest thing producer W. Z. Ahmed did after a long time was to select the story of Thomas Hardy for his new picture "Mun-ki-Jeet." In taking "Tess Of Durbervilles" he took a very intelligent story with a solid bedrock of pathos. And though he tried his level best during its screen adaptation to dissipate the natural dramatic values of the subject, he did not succeed completely with the result that there was still enough basic pathos left to stamp the picture as a sad and emotional experience for filmgoers.

Admitting that Producer Ahmed had to make some changes to make the story palatable to the Indian audiences, and some changes have been suitably and cleverly made, with a little patience and intelligence Ahmed could have made his screenplay much more effective dramatically than it is now on the screen.

MUN-KI-JEET

Producers:	Shalimar Pictures
Language:	Hindustani
Scenario:	W. Z. Ahmed
Dialogues:	Josh Malihabadi & Krishanchandra
Lyrics:	Josh Malihabadi & Bharat Vyas
Music:	Surajkumar Pal
Photography:	S. N. Bhagwat
Audiography:	Sam Popat
Cast:	Neena, Shyam, Prakash, Tiwari, Rajkumari Shukla and Gulab.
Released At:	Kamal Talkies, Bombay.
Date of Release:	4th August 1945.

Directed By:
W. Z. AHMED.

Arsi, a milkmaid, lives with her father Mulkraj, a milkman and her kind old mother in the village of Himmatpur. To the village come a batch of archaeological scholars and one of them tells Mulkraj that he is the long-lost descendant of the Bhagera Kings. (Hardy uses the local priest for imparting similar information). From that moment onwards, Mulkraj fancies himself as a scion of a royal family and begins his several interludes of putting on royal airs. Amongst the scholars is Shyam, a straightforward, cultured man who wants to marry a village maiden and settle down as a farmer.

"Veer Kunal", produced and directed by Kishore Sahu, has some rare set-grandeur. Here is one with an eye-full of details.

Usha Mantri plays the devoted queen in "Ratnavali" a costume story of Amar Pictures.

Shyam meets Arsi, the milkmaid and of course falls in love, also dragging her into it. Mulkraj's "royal" vagaries soon bring the family into difficult circumstances and Arsi is compelled to go to the Rani of Bhagera for help. There she comes across Prakash, the Rani's vicious son, who kidnaps and takes her to the jungles to outrage her modesty. (Hardy gives the heroine a child from this forced union).

Arsi returns home a sadder and wiser girl and informs her mother of the unfortunate incident. Her mother warns her to be silent about the whole affair. Arsi now goes to another place for work and there she contacts Shyam again. After the usual interludes of love, Shyam and Arsi decide to get married. But on the day of the marriage, weighed down by the load of her past and goaded by motives of emotional honesty, Arsi informs Shyam of the sad incident in her past life. This information changes the whole situation in a minute and Shyam leaves the girl at once without marrying her.

Arsi returns home, broken down completely. She soon loses her father and is turned out of her home by her father's creditor. Her family takes to the streets. She writes a letter to Shyam (though we are never before told that she could write one) but gets no reply. Arsi now goes to the

city for work and there through one of those well patented film coincidences meets Prakash again.

Prakash's old passion for her is once again lighted and he tries to outrage her just at a time when Shyam, again through another happy coincidence, discovers her. A grim struggle takes place between Prakash and Arsi, in which Prakash falls on an open sword and dies. Arsi is now in jail (as announced by only Urdu papers) and there she dies of some strange cough after being loved again and forgiven by Shyam. That settles Ahmed's affair with Thomas Hardy.

RATHER CARELESS PRODUCTION

The production values of the picture are inconsistent and indifferent at places. Recording of the sound is not happy and people miss the dialogues at several places. The photography is pretty good in parts and rather indifferent at places. The dialogues could have been a bit more forceful had the writer worked with a little more perseverance. Many an emotional situation just cries for some strong and appropriate words. A couple of tunes seem to have become popular with the people and have happy opening lines. The rest of the song composition, however, is not up to the expected standard of Josh Malihabadi. W. Z. Ahmed's direction is leisurely and indifferent at places. The skill which he showed in "Ek Raat" is somehow missing in this picture.

Something is amiss with Mumtaz Shanti in "Chand Chakori", a Ranjit picture and no wonder seeing the rough company she is in.

Had Ahmed concentrated all his energies on the direction of the picture, this inherently dramatic story would have become a great motion picture.

The most reprehensible item in the picture is the vulgar dance of Cuckoo in the presence of Prakash. The words of this song are rather unhappy and the actual pictorial portrayal of the the dance becomes vulgar and repulsive owing to the pointed gestures of the artiste. It is surprising that a man of Ahmed's fine culture and education should have permitted this dance to go in.

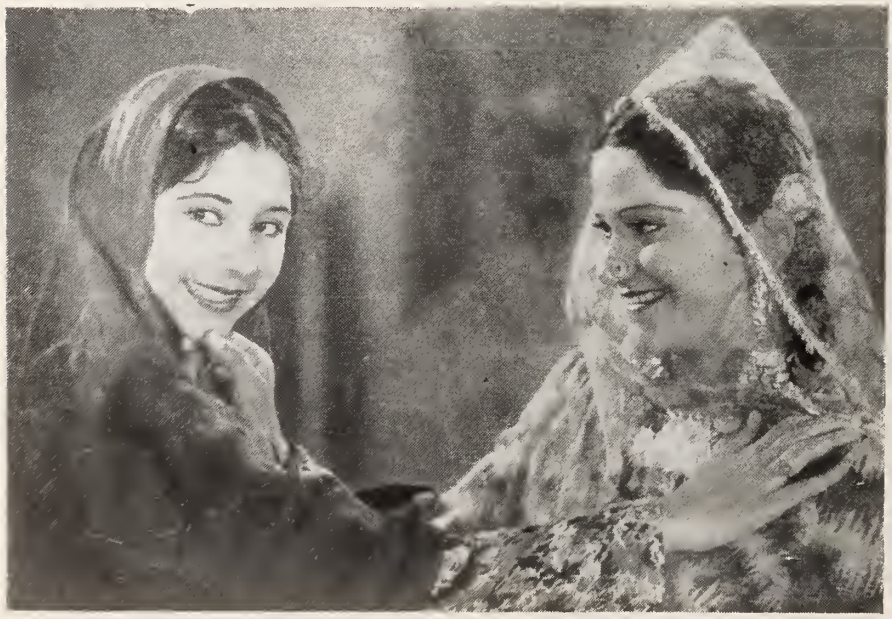
TIWARI SHINES

From the players the best performance is given by Tiwari in the role of Mulkraj, the milkman. Rajkumari Shukla and Gulab are not bad. Prakash makes his usual silly faces with his painted mouth spread wide.

Neena in the role of Arsi looked a bit too thin for a milkmaid. Somehow it is rather difficult to associate the fine, cultured and sophisticated features of Neena with the role of a village milkmaid. The girl does not shed her natural drawing-room grace in the midst of her rural surroundings. She speaks her dialogues beautifully but the indifferent recording of them has hit her rather badly.

A lot of noise seems to have been unnecessarily made about Shyam, a new recruit to the screen. The man speaks in quite a natural manner but does not seem to know much about acting. He looks too gaunt and tall to fit a glamorous role and in "Mun-Ki-Jeet" his very appearance goes against him.

In short, though "Mun-Ki-Jeet" travels a bit leisurely before interval it gathers some tempo and drama after the interval. And it is after the interval that we get a glimpse of Hardy's original story with all its inherent pathos inspite of the Indianization of the theme by W. Z. Ahmed.



Kamla Chatterjee and an unknown old one seem to have something to rejoice over in "Dhanna Bhagat", a devotional subject of Ranjit.

OUR REVIEW

"Maharathi Karna"—A Ludicrous Portrayal Of Mahabharat

Bhal G. Pendharkar Does Not Improve

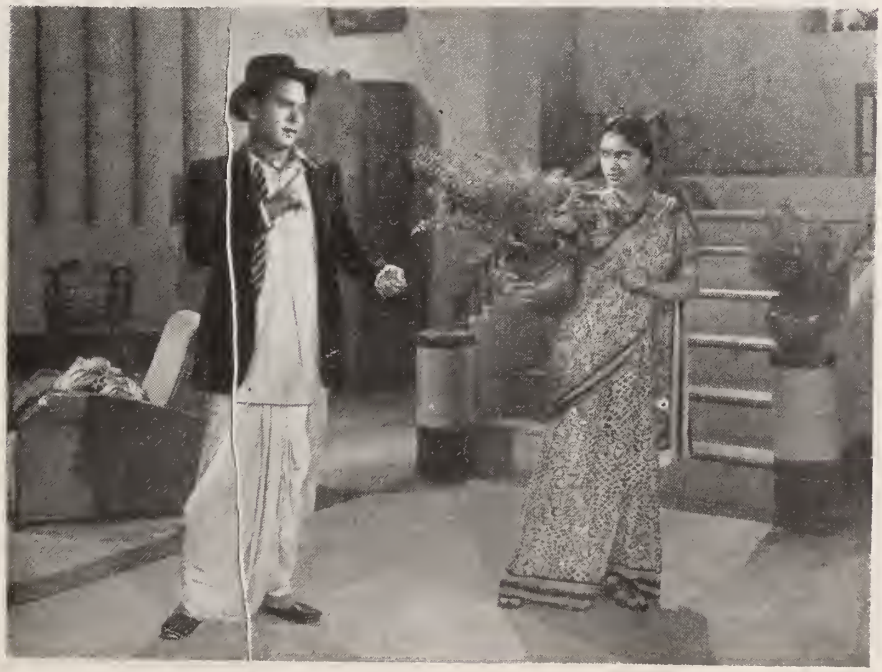
Bhal G. Pendharkar has been producing pictures for a very long time. He has not yet produced anything outstanding but the only successful picture which ran for some time, produced by him, was "Shyam Sundar". The success of this picture seemed enough to give Bhal G. Pendharkar a special intellectual complex. After this picture, however, Bhal has done nothing worth while to vindicate his usual pride as a producer.

"Maharathi Karna" his latest fiasco of high-pitched intentions. It has been Bhal Pendharkar's chronic complaint that he never gets enough funds to produce a good picture. In this picture, however, he could not complain about financial backing which was full and plenty. And yet "Maharathi Karna" presents a ludicrous picturization of a popular incident from the 'Mahabharat.' Though Prithviraj in the role of Karna manages to take momentary sympathy, the role by itself has too transitory a place in the general design of the story.

MAHARATHI KARNA

Producers: **Prabhakar Pictures**
Language: **Hindustani**
Dialogues & Songs: **Pt. Shivkumar.**
Photography: **Saju Naik**
Recording: **Ganpatrao Mole**
Music: **K. Datt**
Cast: **Prithviraj, Durga Khote, Leela, Shahu Modak & others.**
Released At: **Swastik, Bombay.**
Date of Release: **8th Sept. 1945**
Director:
BHAL G. PENDHARKAR

The story opens with the incident of Karna becoming the disciple of Parshuram in which the bastard son of Kunti is both blessed and cursed by the great teacher.



This time Shanta Apte threatens Yakub with a flower pot—nothing else being handy. She could have used Dada Gunjal, the man who directs her in "Panihari", an Asiatic picture

"Come near if you dare" says Veena in "Pehli Nazar" a picture of Mazhar Khan

We are soon introduced to a derelict band of five starving souls whom we are asked to accept as the glorious Pandavas of Mahabharat. If these blighters had been stripped they would have looked like so many victims of the recent Bengal famine. Our innate hero-worship sinks down to the zero point when these Pandavas make an appearance on the screen. Fortunately we are saved the appearance of Draupadi.

We are now introduced to Lord Krishna who comes as a messenger to the court of Dhritarashtra to demand the return of the kingdom of the Pandavas. This request is turned down by Duryodhan and we are soon shown both the parties at war. In this war Karna is shown as taking the most important part.

The usual sequences so well known in the Mahabharat are now shown in a sketchy manner one after another and we see Satyabhama, Ramani (Karna's wife), Kunti and several others playing their parts and going out of the field. Ultimately, after some tame war scenes, the whole affair ends in Karna's death in the battlefield and the triumph of the Pandavas.

Recruit P. M. Bhatia of Mahon Road, Karachi, is 5', 8" and speaks good Hindustani. He is a cheeky type but is immensely fond of film work

Perhaps the most original and the most disgusting portrayal ever presented on the screen was that of Shakuni played by some fellow called Jayashankar. Bhal Pendharkar's Shakuni is not at all an intellectual portrayal but a mere clay model, making eyes and faces most unintelligently and at the wrong times. And this character was supposed to be the basic cause of the great war.

Poor Production

The picture has poor production values all-round except in the atmosphere provided by the settings. A couple of sets were really very beautiful and their fine mouldings were a pleasant sight to see. The photography of the picture was good in parts while the sound was uniformly bad. The technical direction of Bhal G. Pendharkar is still thirty years old in technique. Bhal doesn't seem to have progressed even a wee bit and shows equally conservative obstinacy in the direction of the emotional sequences. In the entire picture there is not one spot where the director has shown any skill or intelligence in taking the work from his artistes though he had some good artistes at his disposal. "Maharathi Karna" has mainly failed because of bad direction and poor story.

Poor Performances

The title role in the picture is played by Prithviraj. He looks a huge mountain of human flesh with projections all over him at the wrong spots. Forgetting his usual jerky gestures for a while, Prithviraj can be said to have done pretty well in some parts of the picture. There are moments when he takes the sympathy of the audience.

In the role of Kunti, the mother of the Pandavas, Durga Khote becomes a repulsive addition to the picture. She wears a disgusting expression throughout the picture and looks more like a witch than the revered mother of the Pandavas. For some reason or other, she seems to have missed the spiritual background of the role completely.

Known as the "Shakespeare of Sind", K. S. Daryani, the well known dramatist, gives to the screen another interesting story in "Shravan Kumar."

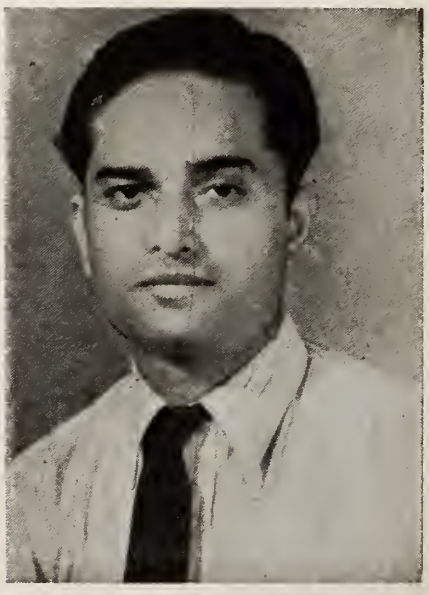
The most ludicrous portrayal is that of Leela in the role of Ramani, the wife of Karna. This is a strange role heard for the first time and yet we have no objection to conceding a mate to the brave Karna. We cannot however imagine that the huge and formidable Karna could have the consumptive looking Leela with her sunken cheeks and her long-drawn-out nose as his royal consort. Leela's performance is disgustingly poor and her music is both anaemic and unmusical.

Suvarnalata in the role of Satyabhama does nothing useful though she speaks a few dialogues pretty well. K. N. Singh looked Duryodhan and kept his end up very well though he had little to do. Shahu Modak acted Krishna in an inspired manner and looked the role every inch if we forget the little excess in weight which his figure shows. Arjun played by Chandrakant looked like an escaped U. P. milkman on his daily morning rounds. He acted like an half-wit let loose in a wonderland.

The prize-idiot of the show was Jayashankar in the role of Shakuni. It is difficult to describe this portrayal owing to the limitations of language. He acted like a cross between a human idiot and an intelligent gorilla. That is certainly not the intellectual villain of the Mahabharat. The rest in the picture are too insignificant to deserve mention.

In short, "Maharathi Karna" must be considered a huge flop as a motion picture seen from any angle. Even the war scenes are very poorly executed. The picture can be conveniently avoided by the average film-goer.

Exhibitors should think a hundred times before taking this picture on a fixed hire or with a minimum guarantee.



Recruit M. Q. Siddiqi c/o Md. Khan, M. A. G.'s Office, New Delhi, looks like Punkaj Mullick. He has already got the first prize in a stage drama and wonders how the screen will welcome him.

OUR REVIEW

"Village Girl" Has Beautiful Production Values

Story Misses Emotional Mark

Pictorially "Village Girl" produced by Ramnik Productions is a beautiful piece of art. It is a picture where it is difficult to find a bad shot throughout its 11,000 feet length. The picture, moreover, becomes a realistic mirror of picturesque village life, often as it actually is, and sometimes as we would like to it be—idealistic.

The surprising part of this production is the work of Director Amarnath. Knowing that in India directors are responsible for the pictorial presentation of a subject, Director Amarnath must be given all the praise for the pictorial beauty of "Village Girl". Had he made the common story a bit more emotional, it is likely that the picture would have clicked at the box-offices. This picture has to meet another misfortune in it being a propaganda story and as such a contribution to the war effort of the country. It is in this aspect that the picture has suffered most because the propaganda aspect had to be instilled into the story by sacrificing several inherently emotional aspects of the picture.

VILLAGE GIRL

Producers: Ramnik Productions
Language: Hindustani
Story & Scenario: K. Amarnath
Dialogues: Safdar Faizpuri
Songs: Walli
Cinematography: L. N. Verma
Audiography: S. Jiliani
Music: Shyam Sunder
Cast: Durga Khote, Nur Jehan, Nazir etc.
Released At: Lamington, Bombay.
Date of Release: 20th Sept. 1945

Director:

K. AMARNATH

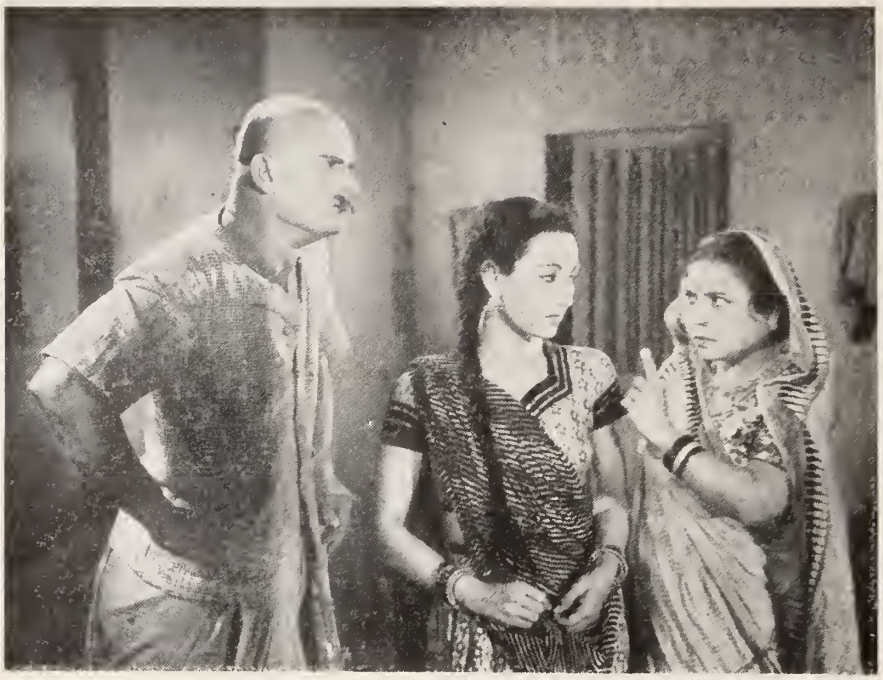
A Common Story

The story is very common and it has come on the screen several times before. Its main drawback is that it is presented in the right royal Punjabi colour in which delicate hues of human emotions are rarely to be found. Village life in the Punjab is a very vigorous affair in which even ordinary romance is more often like an all-in wrestling affair. In portraying the leading characters in this Punjabi strain, their traditional delicacy of feelings suffers considerably. And that is why Jani, the hero, and the village-girl heroine become rather vigorous representations of their types. There is no modesty or coyness in the portrayal of the village girl nor is there any soothing nobility of character found in the portrayal of Jani, the hero. In fact most of the boys shown in the picture are like Punjabi stud bulls let loose on a big farm sprinkled with some sex-obsessed girls. Incidentally, this colour to the picture becomes a wrong representation of the Hindu culture and in this aspect the picture has suffered, because people do not like to see anything so outrageous on the screen.

Jani, the son of a poor peasant woman is at loggerheads with Hari, the son of the village headman. We are not told why they dislike each other cordially. Jani is portrayed as an idler with a temper who brings home nothing but pain and compromise to his loving mother. Hari is shown as a swank with crooked intentions and later on we discover that he has also an evil eye for young girls.

This seems to be rather a hot situation from "Veer Kunal" a costume story produced and directed by Kishore Sahu.

Recruit Kamanah S. of P. O. Box 4024, Nairobi, Kenya, is now working in the military but wants to take up screen work. He is 22 and is 5 feet 8 inches tall.



Between Tewari and Rajkumari Shukla, Renuka Devi wonders whether "Ghulami" is a slave story or a freedom theme. In this Shalimar picture Rajkumari will take a lot of beating.

This village conflict goes on between the two for some time in which the elders also take part till Jani's family is ostracized. Jani goes to another village and there he meets the heroine with whom he falls in love. Inspired by the heroine, Jani decides to do some honest work and goes and borrows some money from a Marwari. Later on Jani is framed up by Hari and is ultimately accused of murdering the Marwari. At this stage some spiritual hoax is introduced through the agency of the local priest and we are shown that Jani is ultimately liberated due to divine mercy. After some more sequences the story enters the usual vale of pathos and we find our hero listening to propaganda and becoming a war recruit. As all heroes show extraordinary valour in the field of battle, Jani also does not disappoint us. He gets some distinction and returns to his village after some years on the eve of Hari's marriage with the heroine. At this stage Hari's villainy is exposed and the heroine is ultimately handed over to Jani, the hero of "Village Girl." It is a familiar story in which there was enough scope for familiar emotions to be taken to dramatic intensity. This has not been done.

But For Direction

Excepting the direction of the picture all the production values are surprisingly very good. The photography of L. N. Verma is pleasant throughout. The framing of the picture is remarkably pleasing with the result that an idealistic village atmosphere has been captured by the director. There is not much in the music to write home about and yet it is not so boring. The song compositions are common. The dialogues are quite good.

The technical direction of Amarnath is remarkably good. As we have said before, there is not a single bad shot in the whole picture. But his direction of the characters is throughout in a lower key with the result that the situations in the picture did not secure any emotional intensity. Had it not been for the wrong portrayals of the roles of the hero and the heroine, the story could have been put over more effectively.

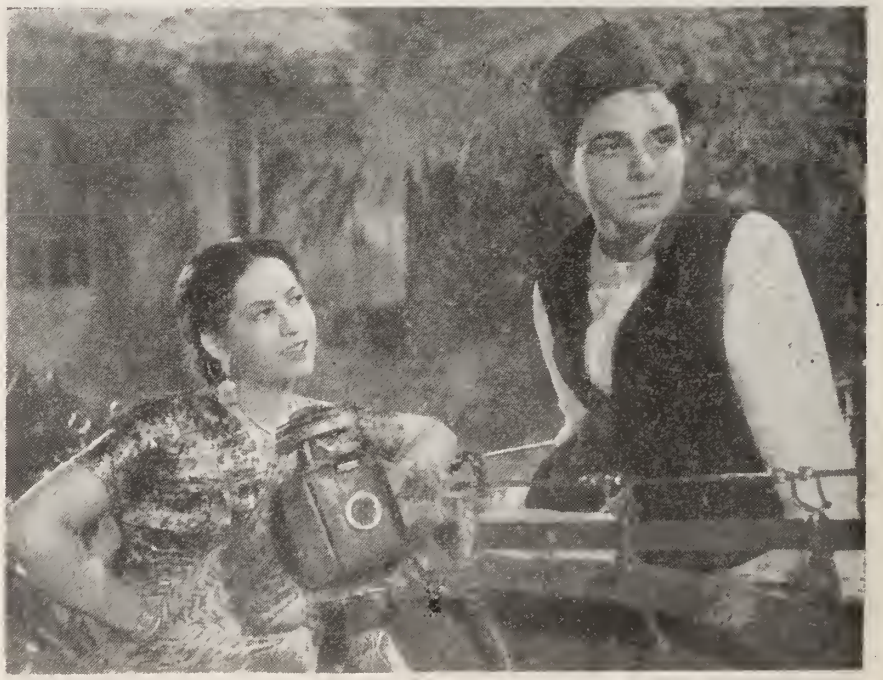
Durga's Excellence

From the players, Durga Khote has given a beautiful performance, something in keeping with her past reputation. One flaw which we still find in her work concerns her diction of the dialogues. Bar this aspect, the others in the picture do not come anywhere within a mile of her.

From the others Nur Jehan stands out a shade better than Nazir.

"Village Girl" is a pleasant picture to see. In parts it is beautiful. It does not, however, tell the story in an emotional manner.

Exhibitors in towns may provide variety to their urban patrons, but the villagers have nothing new to see in this picture.



Karan Dewan doesn't seem to realise what Suvarnalata is about in "Rattan," a Vinod picture.

OUR REVIEW

"Dui Purush" Rattles Down N. T. Standard

Scenarist Chatterjee's Clumsy Work

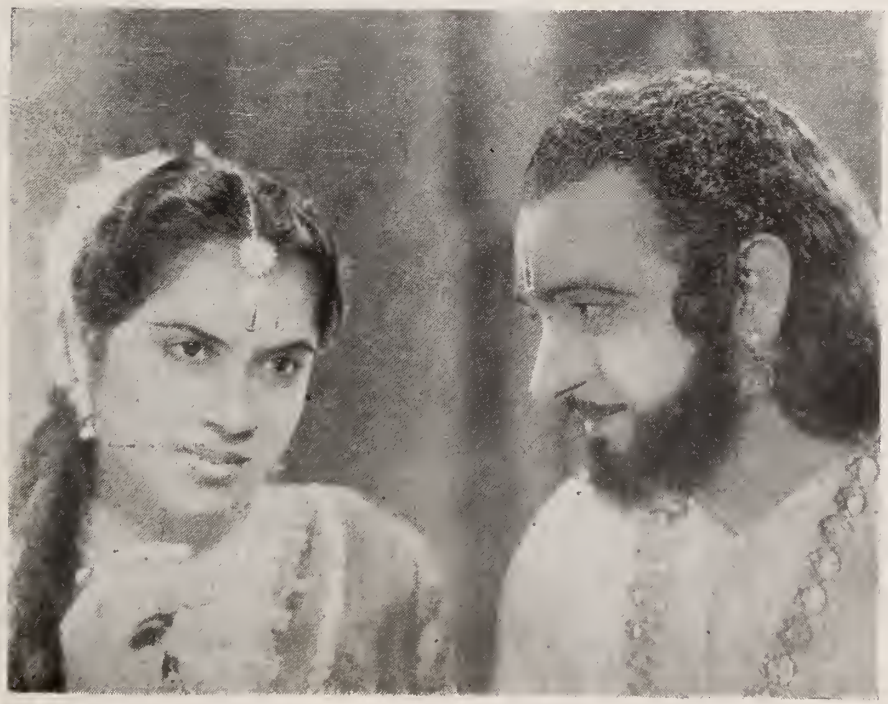
Kachi Babu Gives A Raw Deal

It seems that the producers in Bengal look upon their countrymen as a pack of fools. It also seems that the Bengali producers have decided to take the line of least resistance in the selection of their motion picture subjects, seeing that they invariably take up a stage hit to exploit its popularity gained on this stage. Previous experience however has shown that all the successful stage dramas which were adapted for the screen in the past have flopped on the screen. "Dui Purush" is no exception to this observation. What is strange is that New Theatres with their versatile experience should have taken this stage subject for screen purposes. The net result of this indiscreet choice of subject has been to create high expectations in the public which sadly enough are not borne out by the screen version of the subject.

And for this miserable sequel we must put all the blame at the door of Mr. Benoy Chatterjee, the Scenarist, who has made an unmerciful hash of the stage hit in its screen adaptation. He has even added a national flag at the end of the whole show to tickle some cheap sentiment of patriotism. Luckily, Scenarist Chatterjee has not fiddled much with the subject before the interval, but after the interval he has rushed in so many ill-conceived and absurd situations that the second half of the picture becomes disgustingly boring.

DUI PURUSH

Producers: New Theatres Ltd.
Language: Bengali
Story: Tarashanker Banerjee
Screenplay: Benoy Chatterjee
Lyrics: Sailen Roy
Music: Pankaj Mullick
Cinematography: Yusuff Mulji & Sudhin Majumdar
Audiography: Loken Bose
Cast: Chhabi Biswas, Ahindra Choudhury, Jahar Ganguly, Chandravati, Sunanda & others.
Date of Release: 30th August '45.
Released at: Chitra & Rupali
Editing & Direction:
SUBODH MITTRA



What a pair? Subhadra and Arjun as played by Shanta Apte and Ishwarlal in "Subhadra" of Profulla Pictures.

Recruit S. M. Afzal Beg of Rangpura, Sialkot City is being groomed for the I.C.S. But the lad has ambitions of his own in the filmland. He acts, sings, plays musical instruments, writes, composes poetry and is fond of other finer arts. Shall this boy be condemned to a civilian's post?

In this second half the Scenarist gives undue prominence to the younger group of characters and thereby drags the story somehow till the end. The role of Sushobhan in the original drama had an important bearing on the dramatic conception of the story, but in the screen version this character has been painted in frivolous colour and Sushobhan has been made an irresponsible sponger who lives with the help of his widowed sister. Similarly, to forge a happy ending, the inevitable bane of our motion pictures, Nutbehari, the hero, is made to live instead of the dramatic death which Novelist Tarashanker Banerjee had originally given to him in the stage play. Admitting that the stage play, in itself, was a bit dull and slow it still had a good theme, some thrilling drama and powerful dialogues. In the screen version of "Dui Purush", the dialogues are still good and impressive, but the theme and drama seem to have gone with the wind of Benoy Chatterjee's motion picture treatment.

Old Story

The story of "Dui Purush" is almost an epic of three generations and perhaps because of its long range it slips out of the hands of the Scenarist completely. It is the usual affair of a poor social worker coming into conflict with a rich Zamindar and get-

ting mixed up with a number of women for a time till other complications take him to the ultimate realisation of the true purpose of his life.

Nutbehari, a social worker, falls in love with Kalyani, the daughter of a wealthy Zamindar. After a little conflict with his ideals his love gives way and we soon see him jailed by the Zamindar. No sooner he is out of jail he finds Kalyani married and Nutbehari soon seeks consolation in marrying Bimla, a village girl. Nutbehari starts a school in his village and thus years are allowed to roll by with occasional glimpses of the Zamindar oppressing the poor.

Kalyani soon becomes a widow and is thrown out by her people with the burden of her only daughter Mamta. Strangely enough, she goes to Nutbehari for shelter which is ultimately given by Nutbehari after the usual reluctance. Nutbehari soon leaves the school in charge of Kalyani and gets involved in a law suit with the Zamindar. We are now shown that Nutbehari becomes a lawyer and due to his inherent intelligence he earns a fortune. With money comes a transformation in his life-long ideals, which change is not approved of by his son Arun. The son becomes a rebel now and opposes his father's plans to get him married to the granddaughter of the Zamindar. This complication goes on for some time till matters automatically solve themselves and the story ends happily.

Mumtaz Shanti's hair seems to be receding gradually as seen here in company with Pahari Sanyal in "Shravan Kumar", a picture of Murli Movietone.

Poor Direction

Sound and photography maintain the usual N. T. standard. Pankaj Mullick has not given anything new in the way of music though a couple of tunes are popular. The picture is directed by Subodh Mitra, popularly known as Kachi Babu and recognised in Bengal as the best film editor. This man has failed in his very first assignment as a director and, strangely enough, it seems that he could not do much with the editing of the picture. Kachi Babu has a long way to go before he could be called a good motion picture director.

From the players, Chhabi Biswas, a man's name, gives a good performance as Nutbehari. Perhaps he found the work easier as he has been playing the same role on the stage. Chandravati, in the role of Bimla, competes successfully with Chhabi and gives a vivid portrayal with the requisite restrain and dignity. Sunanda also does her part well as Kalyani. In the role of the Zamindar, Ahindra Choudhury proves utterly disappointing. The rest in the picture are hardly worth the trouble of being mentioned here.

Inspite of numerous defects and periods of boredom there are spots in "Dui Purush" where the picture proves slightly entertaining. Because the picture has been released for the Durga festival, it is likely to draw well for some time inspite of its careless handling.

Something is gone wrong. We can't guess with Jayant Desai directing "Tadbeer". This might be a very humorous situation between Mubarak Surraiya.

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All this
GRANDEUR
SPECTACLE
And
SWOOP' OF
ACTION —
EMOTION —
IS APLENTY IN
STANDARD PICTURES'
BAIRAMKHAN
STARRING:
G. JAGIRDAR - MEHTAB
(Courtesy Minerva)
Director :
G. JAGIRDAR
Producer :
M. HAVEWALA
STANDARD PICTURES

REGD No B 3517

Ramnik Productions Present

"NAIYYA"

Starring

MAZHARKHAN MUNNAWAR SULTANA

ANWAR ASHRAFKHAN BALAKRAM

Directed by

ASLAM NOORI

Produced & Supervised by

MAZHAR KHAN

Story . Dialogues . Songs

Dr. SAFDAR AH